

# MUSICAL AMERICA

VOL. XL. No. 17. NEW YORK

EDITED BY

Milton Weir

AUGUST 16, 1924

\$4.00 a Year  
15 Cents a Copy

## TWELVE LEADERS TO CONDUCT 180 CONCERTS IN NEXT NEW YORK SEASON

Five Orchestras to Be Active—Engagement of Stravinsky for Philharmonic and Koussevitzky for Boston Promises Succession of Modernist Works—All Organizations Announce Novelties—Philharmonic to Open Season in Carnegie Hall on Oct. 16—Schelling to Conduct Junior Philharmonic—State Symphony Negotiating for Guest Conductor—New York Symphony to Visit Havana

COMPETITION among conductors and orchestras in New York promises to make the symphony season more interesting and varied than it has been in several years. Five regular symphony organizations will give subscription programs totaling about 180 orchestral concerts. The Philharmonic Orchestra will have five conductors—Willem Mengelberg, Willem van Hoogstraten, Henry Hadley, Igor Stravinsky and Wilhelm Furtwängler, each known for his association with a different school of music. The New York Symphony will be led by Walter Damrosch, Bruno Walter and Vladimir Golschmann. The State Symphony is negotiating to bring over a famous European composer-pianist-conductor to share some of the concerts with Mr. Stravinsky. Leopold Stokowski will lead the Philadelphia series and Sergei Koussevitzky, that of the Boston Symphony.

The Philharmonic will officially open the orchestral season with its pair of Carnegie Hall concerts on Oct. 16 and 17 under Mr. van Hoogstraten and then make its annual fall tour, beginning in Stamford, Conn., on Oct. 18 and closing in Boston on Oct. 26. The New York subscription series will include sixty-three concerts. There will also be ten students' concerts, six Brooklyn concerts and a children's series of ten to be conducted by Ernest Schelling, who inaugurated them last year, and to be known as the Junior Philharmonic. Mr. van Hoogstraten will conduct the first half of the season, with the exception of the few American programs which are regularly led by Mr. Hadley.

Early in January Furtwängler, who succeeded Nikisch as conductor of the Leipzig Gewandhaus Orchestra, will come here for two pairs of concerts. He will be followed at the end of January by Igor Stravinsky, Russian composer, pianist and conductor, who will lead programs of his own works and who is expected to play his new piano concerto with the orchestra. After the appearance of the guest conductors, Mr. Mengelberg will come for the second half of the season.

[Continued on page 6]



RUTH ST. DENIS

Photo by Nicholas Murray

Distinguished American Dancer, Whose Ability and Individuality Have Won Her a Proud Place in the Affections of the Public. She Has Done Much to Foster an American School of Dancing. (See Page 30)

## "Chemineau" and "Lakmé" are Features of Seventh Week's Program at Ravinia

CHICAGO, Aug. 9.—The chief item in the repertoire of Ravinia's seventh week of opera was Wednesday night's performance of "Le Chemineau," heard for the first time this season. Delibes' "Lakmé," produced Saturday night, was the only other revival in the period of seven days which closed with last night's repetition of "Faust." Sunday's "Tosca," Tuesday's "Manon" and Thursday's "Martha" completed the week's operatic

offerings. Eric De Lamarter conducted the customary four concerts, his Monday night soloists being Merle Alcock and Mario Basiola.

Xavier Leroux's realistic and lowly drama, founded upon the play by Jean Richepin, seems now to be the sole property of Ravinia in America. For some years this pleasant work was included in the Chicago Opera's repertoire,

[Continued on page 29]

### In This Issue

Reiner Hails Schönberg as Last of Romanticists.....	4
The Twilight of the Gods in Tin Pan Alley.....	5
Artists on Vacation Seek Shore and Mountain.....	9, 25
Improved Publicity Urged to Remedy Concert Ills.....	13, 22

## WAGNER'S MAGIC STIRS BAYREUTH AS FESTSPIELHAUS IS OPENED AGAIN

Production of "Meistersinger" Is Triumphant Success, Despite Flaws in the Work of Some Principals—Siegfried Wagner Demonstrates Great Talent as Régisseur—Fritz Busch Is Inspiring Conductor—Hermann Weil's Fine Portrait of "Sachs"—"Beckmesser" of Heinrich Schultz Is Memorable Achievement—Advent of Lauritz Melchior Brings New Wagnerian Hero

By MAURICE HALPERSON

BAYREUTH, July 24—One thing is certain: we will not have appropriate festival weather this time. In New York we are used to the burning humidity of the hot summer months; nevertheless, I have never suffered more from the heat in my life than during the various festivals which I have attended from 1876 on. Here you feel the heat more than anywhere else, because, dressed in your best, you must sit for six hours in a hot, stuffy hall. Not for nothing does the peasant proverb say, when Wagner is played, it's bound to be a "dog's day."

This time, however, it is cold and rainy, and, instead of the spiders, the ducks and frogs come. This naturally spoils the usually festive scene on the hill between the acts. You can see, too, that this time Germany has financed the festival almost alone. The audience is less cosmopolitan and not as fashionably dressed as formerly. There is less of the sensational. Simple fashions predominate even among the women, although you can, of course, see some weird creations. It is amusing, at least according to our taste, to see the parade of full dress and dinner clothes at four o'clock in the afternoon. This time too, you miss the innumerable officials before whom the social and artistic world used to bow down. Among the few royal personages here is the ex-King of Bulgaria, who has guarded his official and artistic embonpoint well and whose spiritual and impressive nose still towers in the air. Years ago, I saw this important and gracious gentleman as a gay young cavalry officer in Vienna. But then I also was younger.

It cannot be denied that the festival will be soiled by the agitation of a certain political element. We are not in Bavaria for nothing. "Hakenkreuzler" they are called here, these followers of Hitler, since their symbol is a Swastika. In Bavaria you can see this sign everywhere, on the walls of rich homes; I even saw it on the sacred walls of Villa Wahnfried. There is no small danger for the festival in the challenging behavior of these people, who love Wahnfried, the Festspielhaus, Richard Wagner and even the whole German people best

[Continued on page 3]



## Reiner Concludes Series at N.Y. Stadium and Hoogstraten Takes Bâton Again

**F**RITZ REINER, conductor of the Cincinnati Symphony, completed a two-weeks' engagement as guest conductor of the New York Philharmonic at the open-air concerts in the Lewisohn Stadium at the College of the City of New York on the evening of Aug. 6. Mr. Reiner was greeted with prolonged applause both from the great audience and from the orchestra on his appearance and throughout the evening. After the first half of the program he gave the "Good Friday Spell" from "Parsifal." The program began with the "Rienzi" Overture and included as well the "Entrance of the Gods into Valhalla," from "Rheingold," the "Ride of the Valkyries" from "Walküre," the final scene of Act III of "Siegfried" and "Siegfried's Trauermarsch" and "Brünnhilde's Immolation" from "Götterdämmerung."

Every allowance must be made for the heat and humidity of the night, which took every particle of resonance from the string choirs and a deal of it from the wood-wind. Only the brass seemed unaffected. At the close of the concert Mr. Reiner made a speech in which he said that the Stadium audiences had been the most appreciative and discriminating he had ever played to, and the orchestra itself one of the finest in the world.

J. A. H.

The following evening Mr. van Hoogstraten resumed the bâton, but the down-pour of rain had turned the field of the Stadium into a miniature lake, so the orchestra and audience adjourned to the great hall of the City College. The heat and humidity in the hall were such that the entire male section of the audience doffed its coats, the players, with the exception of Mr. van Hoogstraten and the concertmaster, Mr. Guidi, following their example. In spite of the great discomfort, the audience was lavish in its applause and accorded Mr. van Hoogstraten a royal welcome. The program included Tchaikovsky's "Francesca da Rimini," Rimsky-Korsakoff's "Scheherazade," Brahms' Academic Festival Overture and Johann Strauss' "Wienerblut" waltzes.

The program on Monday night was light in character, consisting of Verdi's Overture to "Sicilian Vespers," three of Percy Grainger's arrangements of Old English Folk tunes, Berlioz's arrangement of the Rakoczy March, Liszt's First Hungarian Rhapsodie, Johann Strauss' "Wienerwald" Waltzes and Tchaikovsky's "Marche Slav," with Tchaikovsky's "Andante Cantabile" as a *bonne bouche* after the first part. It was not an overwhelmingly interesting concert, the Rakoczy March and Liszt's delightful jazz being about the best things of the evening. The Grainger numbers were much applauded and "Shepherd's Hey" had to be repeated.

J. A. H.

Friday evening Henry Hadley's Symphony No. 2, in F Minor, "The Four Seasons," was the main number on the program, the others being Liszt's "Les Préludes," two Waltzes by Dvorak, and Tchaikovsky's "1812" Overture. Mr. Hadley's work received much applause between the sections, and at its close the composer was compelled to rise to acknowledge the appreciation of the audience and finally to go up on the stage and bow. The remainder of the program was well received. The audience, incidentally, was almost a capacity one.

Inclement weather again drove per-

formers and listeners indoors on Saturday night, filling the great hall to overflowing. Mr. van Hoogstraten conducted an interesting program, which began with the Overture to Smetana's "The Bartered Bride," and included, as well, Tchaikovsky's D Minor Suite, the "Entrance of the Gods into Valhalla," from "Rheingold," Maganini's Scène Pastorale, "Tuolumne" and Liszt's Second Hungarian Rhapsodie. H. Glanz played effectively a trumpet solo in the Maganini number.

Sunday night Rachmaninoff's Symphony No. 2, in E Minor, formed the first half of the program with Rimsky-Korsakoff's "Spanish Caprice," Allan Lincoln Langley's Waltz, "Spirit of Autumn," and the Polovtsian Dances from Borodin's "Prince Igor" as the second half. Mr. Langley, who is a member of the viola section of the orchestra, was loudly acclaimed by the audience.

## NEW LEADER BOOKED FOR CHICAGO OPERA

Henry Weber to Return from  
Europe After Conducting  
at Bremen Opera

By Eugene Stinson

**CHICAGO, Aug. 9.**—A Chicago musician, Henry G. Weber, twenty-three years of age, will take his place as assistant conductor of the Chicago Civic Opera in November. He served with Isaac Van Grove, a Chicago resident, for a number of years before the latter was associated with the Chicago Opera, and with Frank St. Leger. Like both these young musicians, who last year conducted opera in the Auditorium, Mr. Weber will both lead public performances and officiate at preliminary rehearsals with piano.

Mr. Weber recently concluded his first season as conductor at the Bremen Opera. He was engaged for six appearances, with a possibility of more, and was retained for sixty. He studied conducting in Vienna and previously learned to play several instruments. At the age of nine he played in piano recital. Mr. Weber abandoned plans for a pianist's career, however, upon hearing a performance of "Tristan and Isolde," which inspired him to experiment with orchestral arrangements and instrumentation.

Most of Mr. Weber's life has been lived abroad. He was born on Chicago's South Side, a district already famous as the scene of Mary Garden's childhood. His grandfather came to America in 1838, and the business organized by him was disposed of by his son, the young conductor's father. The family later moved to Vienna.

In 1919 Mr. Weber came back to Chicago, entering the University and continuing his musical studies under Hans Hess, cellist, and Joseph Schreurs, then clarinetist of the Chicago Symphony. His subsequent activities in Vienna attracted the attention of Max Schillings, who secured him a hearing at the Bremen Opera.

He has conducted thirty-five operas and his repertoire includes more than eighty.

### Musical People Sail for Europe

Milton Weil, editor of *MUSICAL AMERICA*, accompanied by Mrs. Weil, sailed for Europe on the Aquitania on Aug. 6. Mr. Weil will remain abroad until the end of October. Also aboard the Aquitania were Laurence Gilman and Mrs. Gilman, the former music critic of the New York *Herald-Tribune*. Susan Metcalfe, American concert soprano, sailed on the Homeric on Aug. 9. Otto H. Kahn was due to arrive on the Majestic on Aug. 12.

Sir Walford Davies Succeeds Sir Frederick Bridge

**LONDON, July 31.**—Sir Walford Davies, as Gresham Lecturer, director of the Welsh National Council of Music, has been appointed Gresham Lecturer on Music to succeed the late Sir Frederick

Bridge. His nomination by the Gresham committee was made on the recommendation of Sir Landon Ronald. The engagement of Sir Walford Davies and Miss Margaret Evans, daughter of the Rector of Narberth, Pembrokeshire, was announced this week. Sir Walford, who is fifty-four years old, is the organist of the University of Wales, and is also well known as a choir conductor and composer. He met Miss Evans, who is in her twenties, through his work in organizing and improving church choirs in Wales.

## TCHAIKOVSKY LEADS IN BALLOT CONTEST

Beethoven's Fifth a Close  
Second in Estimation of  
Stadium Voters

Tchaikovsky's "Pathetic" Symphony, with Beethoven's Fifth Symphony a close second, was the choice of the majority of music-lovers who heard the New York Philharmonic at the Lewisohn Stadium between July 31 and Aug. 6. The other numbers which received the greatest number of votes for the request program, which was to close the Stadium series on Wednesday night, are the "Meistersinger" Overture, Liszt's "Les Préludes" and Johann Strauss' "Blue Danube" Waltzes, which were chosen as the miscellaneous works.

Other symphonic works which are evidently favorites of Stadium audiences are, in the order named, Tchaikovsky's Fifth, Beethoven's Ninth, Franck's in D Minor, Dvorak's "New World" and Brahms' First.

"Tannhäuser" and "Oberon" shared the first three places among the overtures with the "Meistersinger." "Scheherazade" gave "Les Préludes" keen competition among the symphonic poems with three works of Strauss—"Don Juan," "Till Eulenspiegel" and "Death and Transfiguration"—following. Other compositions which won many votes were Tchaikovsky's "1812," Grieg's "Peer Gynt" Suite and the Prelude and "Love Death" from "Tristan and Isolde."

The Stadium audiences did not confine their votes to popular favorites. Ballots were cast for "The Fire Bird," "Petrushka," "Song of the Nightingale" and "Rites of Spring" of Stravinsky. Among the other novelties and infrequently performed works which were represented in the balloting were the third, fifth and ninth symphonies of Mahler, Arthur Bliss' "Elegy," Strauss' Sinfonia Domestica and "Also Sprach Zarathustra," Respighi's "Fountains of Rome," Brahms' Requiem, Scriabin's "Prometheus," the A Flat Symphony of Elgar and the first symphony of Kalinikoff.

Some of the ballots revealed startling information. One voter credited "The Messiah" to Wagner. "Oberon" Overture was attributed to Mozart, "Finlandia" to Berlioz, "The Beautiful Blue Danube" both to Wagner and to Richard Strauss, Thomas' "Mignon" and "Raymond" overtures to Saint-Saëns and Beethoven respectively. "William Tell" to Wagner, Lortzing and Verdi, "Meistersinger" to Strauss, "The Magic Flute" to Saint-Saëns, "Les Préludes" to Tchaikovsky, "Poet and Peasant" both to Rossini and Offenbach, and "Don Juan" to Weber. There was also a request for "The War of 1812" and one for Beethoven's "Egbert Symphony."

The most ambitious program suggested for the closing night was one which consisted of Beethoven's Ninth Symphony, Strauss' "Alpine" Symphony and Dvorak's "New World" Symphony. The least pretentious was on a ballot which asked for "The Lost Chord."

### Wagner Dominates Orchestral Programs in France

**PARIS, July 28.**—With the revival of interest in Wagner's music since the war has come an unusual increase in the playing of his works by French orchestras. Last season Wagner led all the composers in the number of orchestral performances in Paris. It was estimated that his compositions were played over 300 times. Beethoven and Saint-Saëns were his nearest competitors with a little over 100 performances each. American, Italian and English composers were so seldom heard at orchestral concerts as to be negligible in the final rating.

## RECORD AUDIENCES HEAR BOWL SERIES

Ernest Bloch Conducts Own  
Work—Cadman Fêted by  
12,000 Persons

By Bruno David Ussher

**LOS ANGELES, Aug. 9.**—(By Airmail).—More than 110,000 persons have paid admissions to hear the first series of symphony concerts in the Hollywood Bowl, according to an announcement made today by Mrs. J. J. Carter, founder and president of the series. The second half of the season will comprise sixteen concerts, to be given this month.

Outstanding events during the last week were the appearance of Ernest Bloch as guest conductor in his own "Three Jewish Poems," which were very well received by a large audience. An interesting novelty was Ravel's "Mother Goose" Suite, which had its local first performance on Aug. 2. Alfred Hertz also introduced the Dohnanyi Suite, Op. 11, which was also warmly greeted. Soloists included the concertmaster, Sylvain Noack, in the Mendelssohn Concerto, and Adelaide Gosnell Lee, in Liszt's Hungarian Fantasia for piano. Margaret Messor Morris, soprano, sang Cadman songs and arias when more than 12,000 persons fêted the popular composer. Altogether the third season is proving an even greater success than those preceding and will also be successful financially.

Yeatman Griffith, New York vocal teacher, closed his second annual summer master class, which surpassed the one of last year, despite the teaching activities this season of local and other visiting teachers. The enrollment numbered sixty-five students from sixteen different states. At the close of the six weeks' session yesterday Mr. Griffith was presented with a silver loving cup. Together with Mrs. Griffith and Lenore Griffith, he left this morning for Portland, Ore., where he is also scheduled for a class.

Marjorie Dodge, gifted soprano, accompanied by Dean Squire Coop of the music department of the State University of California, Los Angeles branch, was heard in a delightful program of songs and arias recently.

### Omaha Launches Campaign for New City Auditorium

**OMAHA, Neb., Aug. 9.**—A campaign for the construction of a new city auditorium suitable for concerts and conventions was launched recently by Commissioner Clarke G. Powell of the Omaha Chamber of Commerce. Mr. Powell declared the erection of the auditorium is practically assured. He pointed out the urgent need for a large meeting place. The new city charter gives the city council authority to issue bonds to the extent of \$200,000 when approved by a majority of the voters.

### Emmy Krüger Replaces Barbara Kemp at Bayreuth

**BAYREUTH, July 25.**—In the first performance of "Parsifal" at the Festspiele here Emmy Krüger sang the part of Kundry, taking the place of Barbara Kemp at the last moment. Miss Krüger was scheduled to sing the rôle at later performances but had not yet rehearsed it. She was a trifle ill at ease in the beginning but soon gained full control of her voice and entered into the spirit of the part.

### Kahn Home, Talks of New Opera House for Metropolitan

The Metropolitan Opera House is antiquated and something will have to be done about it. Otto H. Kahn, chairman of the Board of Directors, spoke out when he returned from Europe on board the Majestic this week. Mr. Kahn admitted to reporters that the opera house was unsuited for the accommodation of thousands who wanted to attend but who could not afford to pay for the higher priced seats. He advocated a modern structure, and was further reported as saying that he would take up the matter with other directors of the Metropolitan.

### Viennese Musicians Demand Conference to Fix Pitch

**VIENNA, July 28.**—Musicians in Vienna recently voiced a demand for an international conference to fix the pitch of the new normal "A." At the last meeting, held here, it was decided to pitch "A" at 435 vibrations. The orchestra of the State Opera, however, has tuned its instruments slightly above the officially established pitch and, as a result, the tuning of pianos in conservatories and concert halls has often differed as much as a quarter-tone.



# Bayreuth Claims Inheritance of Wagnerian Tradition as Festival Revives Old Glories



"HANS SACHS" RETURNS TO THE FAMOUS FESTSPIELHAUS OF THE MASTER

1, A Rehearsal of the Street Scene for the Opening Production of "Meistersinger," from the Drawing by Kurd Albrecht for "Illustrierte Zeitung"; 2, Fritz Busch of the Dresden Opera, General Musical Director, Who Led the Inaugural Event; 3, Lily Hafgren-Dinkela as "Eva"; 4, Hermann Weil as "Hans Sachs"; 5, Heinrich Schultz as "Beckmesser"; 6, Hugo Rüdel, the Chorus-Master; 7, Carl Clewing as "Walther"; 8, Hans Beer as "David"; 9, Willy Bader as "Pogner"

[Continued from page 1]

for the publicity they can get out of them.

To these unpleasant political demonstrations I cannot lay the blame for the German patriotic ovation which greeted the opening performance of "Die Meistersinger" in the Festspielhaus. The whole audience was impressed by the powerful ending, which is indeed an artistic glorification of the old German townsman in his best character. There rose from all throats the strains of "Deutschland über alles," as if from an inner urge. We Americans, in the same situation, would not have acted differently. Yes, if we had an American Festival like Bayreuth we would certainly have opened it with the "Star-Spangled Banner." And so must we take the "Song of Germany" which, as we know, no longer bids for German control of the whole world but only what the world wishes—that Germany should be first in the heart of every German.

But enough of this political episode. We are in Bayreuth and what interests us is the artistic side of the festival. Then you must say emphatically that the two first performances of "Die Meistersinger" and "Parsifal" were not only remarkable achievements, but also that they have again proved the right of the Wagner Festival to take place in Bayreuth.

Beneath the inspired and inspiring

conducting of Fritz Busch, Generalmusikdirector at the Dresden Opera, and one of the youngest German leaders, was such a spirit, such a full musical tradition, such a thorough Bayreuth style, that, after this demonstration one must count Busch among the outstanding conductors of today. Steeped in the Hans Richter tradition and yet full of his own individuality, his performance was excellent despite the fact that the orchestra, disadvantageously concealed, could not do full justice to the spirited splendor of the score. "Die Meistersinger" in contrast with the "Ring" or "Parsifal" was not really written for Bayreuth.

The high point of the production was

again the vital, artistic direction of Siegfried Wagner. Unfortunately we did not learn to know him from this angle in America. It is remarkable that the master's only son, who has grown to be a thoughtful and ingenious régisseur, should prepare six of Wagner's masterpieces for the stage in such an irreproachable fashion, after a lapse of ten almost sterile years. This time Siegfried did not conduct, but gave to the performances his undivided power and the ability which made this immensely difficult feat possible. With a fine sense of the theater and great talent he conjured up for us a living segment of German life at the time of the Reformation. The heroic interpretation of

Wagner's "Meistersinger" characters was blended with happy success with an appreciation of the comic opera side of their natures.

The sets, practically the same ones which before the war must have been astonishing, have remained effective. The interior of the Nürnberg Katharinenkirche is authentic, a small, simple ante-room, which nevertheless has atmosphere; two high Gothic windows, the low, characteristic lighting of the time, the nave of the church at the left, so that you can see the last rows of pews.

Unconquered, intimate and yet properly bombastic, the motley events unroll. The state of affairs of the Meistersinger's Guild is appropriately emphasized. The whole first act brings forth a single flowing line of perfect Meistersinger rhythm, which takes its key from the music but which, however, seems a little overdone.

The second act breathes all the magic of St. John's Eve with its scent of lilacs. The scene and the action were wonderfully bound together. A high point of artistic achievement was the Street Scene; where the impressive double fugue was as perfectly sung as the quarrel was realistic. The emphasis was effectively placed on the humorous note. Hugo Rüdel, the chorus-master, is to be complimented on his excellent work in this scene. But at the end, it

ALTHOUGH the opening presentation of "Die Meistersinger" at the Bayreuth Festival did not escape criticism in its details, Maurice Halperson, the New York critic, found that the production generally rose triumphant above the weaknesses of certain participants. The accompanying article is the second of a series being written exclusively for MUSICAL AMERICA by Mr. Halperson, who is attending the festival as special correspondent. The first article, which was published in the issue of Aug. 2, presented some impressions of Bayreuth and gave some account of activities preliminary to the reopening of the famous Festspielhaus founded by Richard Wagner.

[Continued on page 18]



# Reiner Sees Schönberg as Last Romanticist

Cincinnati Conductor Says Open Mind Is Necessary for Appreciation of Advanced Composer — Even Ordinary Sense of Rhythm Should Be Abandoned in Order to Understand Scores, He Says "Erwartung" Is Epitome of Expressionism — Schönberg's Music Has Nothing in Common with Works of Other Moderns



On a hearing of Arnold Schönberg's music, one must bring, above all, an open mind. It cannot be judged by preconceived ideas of harmony or technic. "Even the ordinary sense of rhythm must be abandoned," says Fritz Reiner, conductor of the Cincinnati Symphony and recently guest conductor of New York Philharmonic concerts in the Lewisohn Stadium.

"When you come to a Schönberg work, unprejudiced, forgetful of your musical training and traditions, then it is an experience and an unforgettable one.

"Years ago I had the score of Schönberg's 'Erwartung.' It is one of his early works, you know; but I remembered it only vaguely. At the Prague Festival this summer, I heard it for the first time. I went to the dress rehearsal. I listened. I went away with nothing. I had not heard the music.

"In the evening I went again. I was astounded. The work is powerful beyond anything you can imagine. It is indescribable. There is no association by which you can identify it.

"Schönberg is, I believe, the last of the Romanticists. He has nothing in common with the other moderns, who, when you understand their peculiar manner of expression, are comparatively lucid. Stravinsky and the others are interested in polytonality. Schönberg's music is atonality.

"The 'Erwartung' is what is known as a monodrama. The music is the epitome of expressionism. It is intense. It is almost psychoanalytic. It goes beneath the surface, interpreting thoughts and dreams as well as actuality. In the bitter, morbid story of 'Erwartung' Schönberg reveals a woman's soul, in its moods of ecstasy and torture. It is unbelievably moving. It gives you what you call in America 'a real thrill.' It is sincere, if it is not simple. You may not understand it at first, but you cannot laugh at it."

## Great Care Needed

There was a time, Mr. Reiner recalls, when people laughed at "Pierrot Lunaire." No one laughed at "Erwartung." The single character, portrayed by Mme. Guntram-Schoder, must be sung by a woman who is a musician and an artist.

"To sing or play modern music you must watch carefully every minute," Mr. Reiner says. "It is a tremendous strain and it must be done well. Modern music is really not understandable if it is badly done. One can play Tchaikovsky badly, because the melody is always there, and that is the audience's primary interest. But Stravinsky, Schönberg—they must be done perfectly."

Every degree of modernism and ultra-modernism was illustrated at Prague, but with some of the ideas Mr. Reiner cannot agree.

"Alois Haba," he says, "played on the new quarter-tone piano and explained his theories of working in quarter tones. I cannot see it. When you give a little boy a violin, he plays



FRITZ REINER

Conductor of the Cincinnati Symphony and Recently Guest Conductor of New York Philharmonic Concerts in the Lewisohn Stadium

nothing but quarter tones and even sixth and eighth tones. I do not think it is necessary to invent a piano to do that.

"Without writing in quarter tones, some of the modernists get their effects by using them. That is one reason why the modernists must be played perfectly, why, in America, where musicians are trained almost exclusively in the classical tradition, it is difficult to present modern music. In Schönberg's opera 'Der Glückliche Hand' he has a four-part chorus. Each part sings different music and each must sing just a little off key. You can imagine how difficult it is for the conductor to keep each part on its degree of pitch. If it is done perfectly it is effective; if not, it becomes ridiculous. For that, you must have a chorus of musicians trained in modernist ideas."

## Stravinsky Popular

With works of the other futurists, there is little difficulty. Stravinsky, Mr. Reiner believes, has a definite appeal to the public. His popularity in America is not the result of a fashionable cult. To Mr. Reiner an incident at the Stadium proves it.

At the last minute Stravinsky's "Petrouchka" was substituted for Scriabin's "Poème de l'Extase." Most of the audience did not know of the change. They were not prejudiced in favor of the work. And yet they applauded and cheered. The enthusiasm was as spontaneous as it was genuine.

"That proves at least, that interest in Stravinsky is not a fad of the moment," Mr. Reiner says. "Those people did not know they were hearing Stravinsky and they liked it anyhow. The name, the cult, may have some influence among those who are eager for heroes to worship, but the great enthusiasm for Stravinsky which has developed in America in the last few years is more than that. I really be-

lieve that Stravinsky's music is popular here because the audience enjoys it, because there is a definite public for it."

Culturally, Mr. Reiner believes, America has an inferiority complex.

"You always underestimate America musically," he says. "I would almost be ready to say that New York is the most musical city in the world. It encourages and appreciates new movements and it supports the old. Its audiences go to concerts, not because it is the thing to do, but because they know the music and want to hear it."

"Vienna was always known as the most musical city in the world. It still is, of course, steeped in musical tradition. But even in Vienna I doubt if you could get audiences such as those at the Stadium. I know of no other place in the world where ten thousand people could be induced to go out of their way each evening to hear a full symphony program."

## Composers Wanted

"That, of course, is the trouble. There is no other place. New York is not America, but New York is a hope of what America can develop into musically. Naturally, before the country develops an innate musical feeling, there must be American composers. Those cannot come yet. There are a few. John Alden Carpenter is decidedly talented, and so was Charles Griffes. Deems Taylor writes delightful music, clever music. There are one or two others, but no one of them is a commanding figure. They are talented musicians, expert technicians, but they are not geniuses.

"Mechanical efficiency can be developed, talent can be encouraged, but genius must be born. And before a musical genius can come, there must be musical tradition. Bach and Beethoven possessed genius that was the culmination of generations of talented musicians.

That is what America lacks. That is what time alone can give her."

In the meantime, however, we can train the public so that it will appreciate the genius when it does come. Mr. Reiner believes. Programs should not be brought down for an audience. The audience should be gradually brought to an appreciation of the programs. In Cincinnati, Mr. Reiner is giving this year such works as Arthur Honegger's impression of an American locomotive, "Pacific 231." Perhaps he will give something by Rieti, the young disciple of Alfredo Casella who was heard at the Prague Festival. And then, some day, he will give Schönberg—his new Serenade, and perhaps, if it is possible, even the "Erwartung."

HENRIETTA MALKIEL.

## FIVE OPERAS DRAW CINCINNATI CROWDS

"Gioconda" Added to List of Works Heard for First Time This Year

By Philip Werthner

CINCINNATI, Aug. 9.—Five operas were on the list at the Zoo this week instead of two, which are usually given on alternate nights during the week. The singers who have been heard in favorite rôles in this and previous seasons again attracted large audiences. There was also one new singer, Clara Taylor, soprano, who essayed the rôle of Elsa in a repetition of Wagner's "Lohengrin," and one new opera, which was heard for the first time this season.

"Rigoletto" was given on Monday night, in place of "Gioconda," originally announced, which had to be postponed on account of the indisposition of Stella de Mette. The change of opera did not seem to displease the large audience, since it brought forward the popular Josephine Lucchese as Gilda in the Verdi work.

Miss Lucchese has made many friends through her superb singing at the Zoo, and on this occasion was exceptionally fine. Her singing in the second act, in which she took her high notes with the greatest ease and freedom, brought her prolonged applause. Her voice blended admirably with that of Millo Picco, who held his audience spell-bound by his sincere and faithful delineation of the title rôle. His voice is well-suited to the part and he has genuine ability as an actor.

Rogelio Baldrich was the Duke and received the usual ovation after his singing of "La donna è mobile." Other parts were satisfactorily taken by Anne Yago, Natale Cervi, Louis Johnen, Francesco Curci, Luigi Dalle Molle, Tecla Richert and Pearl Bessuner. The orchestra, under Mr. Dell'Orefice, was notably good.

The first performance this season of Ponchielli's "Gioconda" offered an unusual opportunity for some of the most popular singers in the company's roster. Edith de Lys, who achieved an outstanding success in the work last season, repeated her triumphs on Tuesday night. Save for her *Helen of Troy* in "Mefistofele," she has not done better work this season. Her fine impersonation brought her several recalls.

Miss de Mette, fully recovered from her sudden illness of the previous evening, made an attractive Laura and did an effective bit of acting with Italo Picchi as Alvisio in the third act. Anne Yago as Cieca did her best work of the summer, her singing of "Thanks to Thee, Angelic Voice" bringing her sustained applause. Ludovico Tomarchio as Enzo and Mario Valle as Barnaba did effective work and discharged their respective parts with distinction. The ballet, under the direction of Paul Bachelor, provided one of the features of the performance. Mlle. Nydelka was an entrancing figure in "The Dance of the Hours." Ralph Lyford accomplished wonders with the orchestra and merited the hearty applause which he received.

The other operas which completed the week's bill were "The Barber of Seville," "The Elixir of Love" and "Lohengrin," in which Clara Taylor made her local debut as Elsa. Others in the various casts were familiar to Cincinnati music-lovers and achieved their usual successes.



# Twilight Descends on the Gods of Tin Pan Alley

Jazz Is Giving Up the Ghost,  
Killed by Its Own Popularity  
—Respectability Blankets Musical Slang—Artists and Critics Pay Tribute to Former Outlaw

By OSCAR THOMPSON



OMES now the twilight of the gods in Tin Pan Alley.

Though apparently popular as never before, jazz is giving up the ghost.

Blared and bladed in Old World shrines of what is dignified as "good music," championed by pedants and quidnuncs in colleges and conservatories, patted on the back by newspaper critics and magazine feuilletonists, imitated and embellished by "serious" composers and given respectable place in the orthodox programs of recitalists and concert organizations, jazz now finds itself without a future.

The paradox is one of international implications. Berlin, London, Paris, Vienna, Bucharest, Milan and, it is suspected, Leningrad, are yessing with no bananas. Eva Gauthier, quondam priestess of the outré and the exotic, breezes into Aeolian Hall with a group of Broadway shoulder-shakers. Paul Whiteman takes his Palais Royal Orchestra into the sacrosanct precincts of formal art, and presents to an audience of the elect and élite a gerb of musical wild oats.

There too, George Gershwin rhapsodizes "in Blue" with an admixture of Liszt and pianistic rough stuff. Victor Herbert applied his flair for orchestration to a suite composed especially to illustrate the art-jazz of the future. Stravinsky, hierophant of the ultraists, and Ravel, most precious of the impressionists, lucubrate studies in the all-commanding mode. Deems Taylor, composer as well as critic, analyzes, vivisections, expatiates and extols, likening the thrill of hearing Miss Gauthier's jazz group, as intercalated between songs of sundry alien styles and tongues, to the joy of being accosted with real American cuss-words in the babble of far-off Cathay. Even the redoubtable Willem Mengelberg, forsaking for the moment his unflagging and unflinching warhorses, "Les Préludes" and "Heldenleben," writes enthusiastically to the press of the possibilities of this vital and vehement American music, once it has been refined and adapted to art purposes.

## Beware the Fate of Slang

Yet jazz, in the full blush of its seeming triumph after years of denial and

## American Musician Honored by Royal Academy of London

PHILADELPHIA, Aug. 9.—Edward Ellsworth Hipsher, for the last four years assistant editor of the *Etude*, has been elected an Associate of the Royal Academy of Music of London. Before going to his present editorial post, Mr. Hipsher was musical director of several colleges in the middle and southern States and a contributor to musical magazines. His compositions have been widely used. He is said to be the first native-born American to have been so honored by the oldest of the English institutions, chartered particularly for the conservation and cultivation of musical art.



Tin Pan Alley Dismayed by the Desertion of Jazz for a More "Respectable" Abode

deprecation by those who take music seriously, is teeter-tottering to its fall, betrayed by its friends into the hands of its enemies. The arrangers have done it near to death by bringing to it their refinements of instrumentation; the symphonists will hasten it to its inevitable demise on the guillotine of exposition and development.

This eventuality is not perplexing to anyone who has observed what happens to verbal slang. In its heyday the freshness and expressiveness of slang, its color, its flash, its "pep," its directness and its force, commend it to uncritical multitudes. It is popular in the same sense that the one-finger tunes of a George Cohan or an Irving Berlin are popular. Its nub is in the carelessness of its demotic spirit. Word-purists shun it while it is fresh and expressive. But in the end its own popularity kills it off for general usage. It stales and pales. The crowd drops it—off with the old phrase, on with the new! But once it has become platitudinous and old-fashioned, slang finds its way into the dictionaries. Its zest gone, "good writers" are no longer ashamed to employ it, and especially is it certain to assert itself in the language of slow-moving pedants.

What manner of man now makes use of that once lively verb "skeeaddie," or its venerable second cousin, "absquatulate"?

## Has Critics Baffled

Jazz is, or was, musical slang. Other musical slang preceded it; more will follow it. In efforts to define this once decried American commodity, critics and composers have been hard-put to tell why the newer jazz is something distinct from the older ragtime, the most satisfactory explanation, perhaps, being that of Henry T. Finck, who observed that the essential of jazz is its clowning or horseplay—in other words, its funny noises. The trombone's portamento, the grunts and snorts of the bassoons, the squeals of the strings and lighter reeds—as when "someone steps on the piccolo's tail"—these, to Finck, are the essentials of jazz.

Deems Taylor has sought it in rhythmic zest and variety—a variety, by the way, which his nitid colleague (the word is Taylor's), Lawrence Gilman, has been disposed to deny. Taylor has hit upon what to him is one of the secrets of the fascination of jazz—a tendency for the harmonization to anticipate the melody, rather than to tag along after it—thereby giving it a propulsively forward motion. But it would not be difficult to find examples in music centuries old of the very rhythmical and harmonic devices employed *ad nauseam* by the jazzists, just as examples of syncopation

were readily forthcoming to eliminate ragtime from consideration as anything very new or different in music.

Finck, with his definition of "funny noises," comes very near the mark. But not all music which can be thus described is jazz. Prokofieff's unlamented operatic burlesque, "The Love for the Three Oranges," attempted to assault the risibles by all manner of freak sounds. It was not jazz. Stravinsky in his "Renard" produces grotesqueries and grimaces, and even Schönberg's "Pierrot Lunaire" has a way of making faces at our ears. Neither is jazz. There can be musical clowning which does not partake of jazz, because jazz has its locale as well as its type. It is a neighborhood argot—the musical slang, not of Paris or Vienna, of Madrid or Rio, but of New York's Tin Pan Alley.

## In Syncopation's Heyday

In the true jazz heyday, now two or three years passed, jazz made no pretensions to musicianship. It sprang for the most part from under the fingers or between the puckered lips of men who had no idea why one tonality is major, another minor. They could not so much as write down what they pecked out on the black and white keys, and the hack transcriber was indispensable. So long as he remained a hack all was well. What really counted was not the melody or the harmonization, but the way the clown orchestra snorted and roared, thumped and bleated, often in the most extemporaneous fashion. Few of the original jazz effects were to be found on paper.

But a new class of musicians was coming up to oust the hacks. Today there are an amazing number of men who have sat at the feet of Strauss and Mahler, Debussy and Rimsky-Korsakoff, and who have there acquired no mean facility in orchestration. Many of them once aspired to be composers of symphonic or operatic music, but they either lacked the creative gift or wearied of waiting for opportunities that never came. So they turned to the one sure way of capitalizing their talents and studies—the scoring of the music of others. Obscure as they are, they can provide combinations, clang-tints and timbres that would have astounded Berlioz. Possibly their bank-rolls would have amazed him even more.

## Ousted from Native Haunts

The one-fingered gentry, perhaps unduly awed by that which they could not understand, turned to these technicians and colorists. Jazz began to alter. Hurly-burly diminished. Sonorities replaced shouts and sniggers. Crude toboggans were transformed into glitter-

Art Composers Invade Field  
Held by Naughty Boys of  
Weird Melodies and Twisting  
Rhythms, Who Are Now In-  
vited to Join Polite Society

ing glissandos. Sounds that were almost obscenities assumed the gentility of polite drolleries. Rhythms that had once been Zulu or Hottentot took on the characteristics of Russian Hopaks and Spanish Fandangos. "Till Eulenspiegel" and "The Apprentice Sorcerer" ousted the crowing rooster and the braying jackass. Tunes were as hopelessly cheap and banal as before—except when stolen from some "classical" composition—and only seemed the shabbier for their sheenful dress. The practice of jazzing melodies already well-known came into fashion and indicated how helpless the Tin Pan Alley crew were to evolve anything of their own which could rightly wear the spangles the arrangers devised for them. They and their coadjutors were fast becoming parodists—even cartoonists—but their very own, the essence of jazz, was slipping from them. It is not too much to assert that a preponderance of the popular music of this year 1924 which still passes for jazz, because of a bit of rhythmical jugglery and a device or two of instrumental style, is no longer jazz at all. It is "La Paloma" orchestrated à la "Coq d'Or," or "Little Buttercup" combined with "Star of Eve" and the "Toreador" song, scored according to Strauss' "Rosenkavalier" and Ravel's "Daphnis et Chloe."

## Respectability Achieved

With jazz thus strayed or stolen from its original purpose, it now invades the concert halls. Art composers, whose own attempts to imitate the music of the masses invariably have lacked the vitality and appeal of the genuine commodity, begin incorporating effects and borrowing ideas—as they have done all through the history of music, utilizing in the art-forms turns and phrases, accents and oddities of pace, which have sprung up from no one knows where—more likely in the barber shop than the conservatory.

It is a case of slang getting into the dictionaries. It may be very useful there. It may mean a material addition to the art vocabulary. But its slang days are over. Once it is a cast-off, the whilom pet expression of the man in the street is deadlier than death itself, in the parlance of the plebe.

Composers of symphonic music, of songs, of operas, even of that most patrician of tonal arts, the string quartet, may profit, indeed, through the added word. Especially may they be enabled to give their music the stamp of something really autochthonous and nationalistic. Technically they have before them some useful examples in what may be accomplished with ensembles of relatively small size. Moreover, there is real reason to hope that a considerable number of those who have traveled along with jazz through its various transmutations will go over with it to the musical aristocracy.

But Tin Pan Alley must discover new musical slang, or the progeny of those who have wriggled to the eccentricities of "The Roadhouse Blues" will hunt out another alley.

## Keep Quarter-Tone Piano for Melancholy Music, Is Critics' Advice

COMPOSERS who would write for the new quarter-tone piano are advised by critics to reserve the instrument for passages of a melancholy nature, according to a dispatch from Brunswick, Germany, to the *Associated Press*. At the present state of education, they say, it will not do to mix too many quarter tones with the whole and half tones to which the average ear is accustomed. There is also the difficulty of keeping the instrument in tune. If an ordinary piano needs tuning after someone has played fortissimo on it, they argue, what tuning will not be needed for the piano of quarter tones?



## Many Novelties Promised for Coming Orchestral Season in New York Halls

[Continued from page 1]

This year's programs, it is said, will emphasize the modern movement in music and will attempt to avoid the routine compositions which were on so many of last year's programs. In addition to the Stravinsky novelties, Mengelberg and Furtwängler will probably bring some works to present for the first time in America. Early in March the Philharmonic will make its spring tour, visiting Philadelphia, Washington, Baltimore, Wheeling, W. Va., and Pittsburgh.

The New York Symphony, under Mr. Damrosch, will begin its New York season in Carnegie Hall on Oct. 31. This will be preceded by a fall tour, opening at the Worcester Festival Oct. 6-11, and continuing through New York and New England from Oct. 20 to 30, under the leadership of René Pollain, Assistant Conductor. There will be forty regular subscription concerts during the season, six Young People's Concerts and five Children's Concerts. Mr. Golschmann will be here from Dec. 18 to 28 and will lead six concerts. Mr. Walter will serve from Feb. 26 to March 29, having charge of twenty-one concerts. Mr. Damrosch will conduct the other programs.

In addition to the New York concerts there will be several other subscription series including four concerts in Havana, where the New York Symphony will present the first full symphony concerts to be given in the Cuban city. There will also be six concerts in Brooklyn, three in Montclair, five in Philadelphia, ten in Washington, five in Baltimore, and four oratorio concerts. The winter tour, which will include the Havana engagements, will be from Jan. 26 to Feb. 20.

### State Symphony Plans

The State Symphony will enlarge its schedule next season from fifteen concerts to twenty-one—twenty subscription concerts and one extra Sunday afternoon concert. Mr. Stransky is the only conductor so far announced, but it is known that the organization is negotiating for a guest conductor, a man who is famous as a pianist and composer, and who will probably appear in all three capacities.

The four Tuesday afternoon concerts of the State Symphony will be devoted to Brahms and Tchaikovsky, and four

symphonies of each of these composers will be given. In the other programs Mr. Stransky promises varied works and a number of novelties.

### Koussevitzky Promises Novelties

The engagement of Sergei Koussevitzky by the Boston Symphony is probably the chief factor in the sudden interest in and demand for novelties on the part of all the orchestras. Mr. Koussevitzky won his fame in Paris and London chiefly through the originality of his programs and his refusal to play works which were continually given by the other orchestras.

In the Boston series, in Carnegie Hall, the programs will not be entirely modern, although the new school will occupy a prominent place on them. Little known works of great and obscure composers of the past interest Mr. Koussevitzky as much as the ultra-modern

works and he always finds room for them on his programs. The number of Boston concerts in the New York series will not be increased, despite the interest aroused by its plans.

### Stokowski Seeks Works

Leopold Stokowski will bring the Philadelphia Orchestra to New York for the usual series of ten concerts at Carnegie Hall. Mr. Stokowski will undoubtedly vie with Mr. Koussevitzky in the presentation of novelties.

Although it is said that the Philadelphia Orchestra may have guest conductors during its home season, among them, probably, Stravinsky, Mr. Stokowski will lead the New York series. His plans have not yet been definitely announced, but he is now in Europe looking for material and will make an announcement on his return.

### Other Leaders Preparing

Of the other orchestral organizations, Howard Barlow will give a concert series with the American-National Orchestra, an organization of which every member is an American, and which plays American compositions and

engages native soloists. Georges Barrère, who gave a series of three concerts last season, will present his Little Symphony in ten Sunday evening concerts at the Henry Miller Theater, from Nov. 9 to Dec. 14. Mr. Barrère will play seldom heard and new works for chamber music orchestra and attempt to introduce to New York a new musical literature.

Artur Bodanzky will present some orchestral programs in the Friends of Music series. Among the works he will give is Arthur Honegger's "Le Roi David" for chorus and orchestra, which caused a sensation at its Paris performance last season and is said to be the young Frenchman's most ambitious composition.

There will also undoubtedly be several concerts by visiting orchestras. Last year New York heard the Cleveland Orchestra under Nikolai Sokoloff, the Rochester Philharmonic under Albert Coates, and the Minneapolis Symphony under Henri Verbrugghen. The orchestras of the cities in the west have not yet announced their plans for New York concerts, but there will probably be several, bidding for metropolitan approval and increasing the orchestral competition.

## Love for Music Undimmed at Eighty



Emma Hayden Eames, Mother of Famous Singer, Who Continues to Train Young Cleveland Musicians Despite Her Eighty-odd Years

CLEVELAND, Aug. 11.—Many, many years before Emma Eames had become the famous singer to whom Americans point with justifiable pride, another Emma Eames was singing.

She is Emma Hayden Eames, distinguished mother of a celebrated daughter; and she is still, despite her eighty years, active in musical affairs. For nearly twenty years Mme. Eames has lived in Cleveland, and the number of students who have sought her advice is legion.

She is Emma Hayden Eames, distinguished mother of a celebrated daughter; and she is still, despite her eighty years, active in musical affairs. For nearly twenty years Mme. Eames has lived in Cleveland, and the number of students who have sought her advice is legion. Mme. Eames was born in Bath, Me., and began to study music at the age of five. As her voice developed she specialized in singing, while continuing her studies in piano playing and along the lines of a general culture. Shortly after her marriage Mme. Eames went to Shanghai with her husband, and there her daughter Emma and her son, Col. Hayden Eames, were born. It was but natural that Mme. Eames should come into contact with other musicians living in Shanghai, and it was through her energy and owing to her leadership that they formed a small orchestra which regularly met under her hospitable roof.

But life in China, many as were the

interests it presented, did not continue over-long for the Eames family. Mr. Eames was a lawyer whose business took him to other countries than China, and it was in Paris that his daughter, first the pupil of her mother and later of Mathilde Marchesi, was chosen by Charles Gounod to succeed Adelina Patti as the heroine in "Romeo and Juliet" at the Opéra.

Speaking of that historic time, Mme. Eames says:

"I know how Gounod wanted Juliet sung."

The Eames' friendship with great musicians in Paris was not, however, confined to their acquaintance with Gounod. Photographs that hang today on Mme. Eames' walls attest the regard in which she was held by Jules Massenet, Camille Saint-Saëns and Ambroise Thomas. It was a period rich in precious associations that with the passing of years have become doubly precious, and from which Mme. Eames draws liberally in imparting to her pupils as much as they can absorb of her knowledge.

But it is not only upon the past that Mme. Eames bases her instruction. No one is more fully abreast of the times than she.

Teaching is today less of a profession to this venerable lady than a pleasure. She accepts no money for lessons. In fact, one of her first moves when she came to Cleveland was to offer her services to the Music School Settlement, and when individual singers came to her for instruction she could not find it in her heart to turn them away.

Recently she presented her pupils in

an attractive recital at her residence. The program consisted entirely of operatic arias and duets and was more in the line of a professional concert than a student one. Some of Cleveland's most prominent singers attribute their success to Mme. Eames.

Recalling the relationship between Mme. Eames the elder and Mme. Eames the younger, it is interesting also to remember that the former's granddaughter, Clare Eames, has won success as an actress.

FLORENCE M. BARHYTE.

### Geraldine Farrar Will Begin Tour in "Carmen" Next Month

Geraldine Farrar will open her tour in her own production of "Carmen" in Portsmouth, N. H., near her summer home, on Sept. 26. The tabloid version of the Bizet opera, which is called an "operatic fantasia," is described as a "modernization" in setting, staging and music. Miss Farrar is designing the sets for the production and Ned Wayburn will stage it. There will be a company of ten principals, an orchestra and a chorus, and Miss Farrar plans to take it through the principal cities of the United States and Canada. The production will be presented in New York during the season.

### Sister of Jascha Heifetz Weds

Elsa Heifetz, sister of Jascha Heifetz, violinist, was married to Harold Stone in Greenwich, Conn., on July 26. Mr. Stone is a son of A. F. Stone, president of the F. and W. Grand stores, and Mrs. Stone. The marriage was not made public until last week. Mr. and Mrs. Stone will spend most of their time at the Heifetz summer place at Narragansett Pier until September, when they will sail for Europe. Mr. Stone is vice-president of the Grand company, and the couple will make their home in New York upon their return from abroad. Mrs. Stone has appeared in several musical comedies, but has announced that she will give up her stage career.

**CAPITOL** Broadway at 51st St.  
EDWARD BOWES  
Managing Director

**NORMA TALMADGE**

in  
"SECRETS"

A First National Picture  
**CAPITOL GRAND ORCHESTRA**  
**CAPITOL BALLET CORPS**  
Presentation by ROTHAFEL

Theatres under direction of Hugo Riesenfeld

**RIALTO**, B'way & 42nd St.

"EMPTY HANDS"

With JACK HOLT and NORMA SHEARER  
A Paramount Picture

**RIESENFELD'S CLASSICAL JAZZ**  
**FAMOUS RIALTO ORCHESTRA**

**RIVOLI**, BROADWAY AT  
49th STREET

(Third Week on Broadway)

First Time at Popular Prices

"THE COVERED WAGON"

A Paramount Picture

**RIVOLI CONCERT ORCHESTRA**

**The Apex of the Music and Art Center**

New Steinway Building  
109-11-13 W. 57th St.

Now in course of construction. Studios to rent for musicians and teachers.

Ready for occupancy early 1925

Renting Agents,  
Douglas L. Elliman  
& Co.  
15 East 49th Street  
New York City

**WANTED**  
Band and orchestra director and instructor of all band and orchestra instruments, music supervisor of public schools, wants permanent position; prefer position where I teach at school in day time and direct band, orchestra or choral society in evening. A-1 references; ten years band leader United States regular army; teacher at this High School for five years. Address all communications P. O. Box 6, Redwood Falls, Minn.

### ARRANGER

Orchestrations for small or large orchestra, also for phonographs, any combination desired. Piano and vocal settings for songs, etc., by amateur composers a specialty.

CARL F. WILLIAMS  
701 Seventh Avenue, New York City  
(Room 801)

### MARION DAVIES in JANICE MEREDITH

with the greatest cast ever assembled.

at the  
**COSMOPOLITAN** THEATRE  
Columbus Circle  
MUSICAL SCORE by DEEMS TAYLOR  
COSMOPOLITAN ORCHESTRA





**George Eastman Tells Why He Founded His Great School at Rochester—“Worker Appreciates Money,” He Says, Paying Salaries Accordingly—How Amateurs Lead Professional Musicians in the March of Events—British Less Eager Than Americans to Doff Amateur Bib and Don Stage Toga—A Critic’s Use for Invisible Rays—Stravinsky Now Cock of the Paris Boulevards—Rentenmark Threatens to Outshine Dollar and Lures Artists to Europe—The Danger of Being Misunderstood**

Dear MUSICAL AMERICA:

For the past few years I have been asked with increasing frequency, “What kind of man is this George Eastman?”

Beyond replying that he was a far-sighted millionaire who was spending his own good dollars for music, I could say little.

Mr. Eastman has always been rather shy as far as interviews go. However, lately he has spoken freely to some writers, notably Rose C. Feld in the *New York Times*, so I am able to make a life-size portrait of the man who has spent \$9,500,000 on the Rochester School of Music.

One of his first jobs was in a bank. He had hurled himself into his work with great energy and intelligence, so naturally he looked for promotion when his immediate superior left the bank.

But the bank manager did not promote young George; instead he installed some kin of a director.

“It wasn’t right, it wasn’t fair. It was against every principle of justice. I stayed for a short time longer, then quit,” relates Mr. Eastman. He devoted himself exclusively to his hobby, photography, with the result that he finally became a member of the millionaires’ club.

Then he tells why he founded his great school:

“It is necessary for people to have an interest in life outside of their occupations,” he said.

“A very great deal of work is drudgery. When I was a young man I worked at a ledger eleven hours a day totaling figures.

“By no magic could a performance such as that be made alluring. It was sheer work, unpleasant, but inescapable in civilization.

“The situation, I find, confronts a very large part of the population. I see no possible hope of getting away from this condition.

“Hours of employment have been accordingly and inevitably shortened, and as production increases—as it must increase—they must be still further shortened.

“It has been suggested that people should sing at their work as they did in simpler times. I cannot imagine successful singing in a room full of screw machines. The nature of the industry is against it.

“Consequently we face the fact that working hours are going to be shortened in order that people may live full and happy lives.

“What, however, is going to be done with the leisure thus obtained? I am not at all of the opinion that people have been ground down by industry.

“I do not think that we have never created outside interest. Leisure is unfruitful because it is not used productively. We do not know how to use it fruitfully.

“Do not imagine I am a reformer—far from that. I am interested in music personally. And I am led thereby merely to want to share my pleasure with others.”

In a way, Mr. Eastman has applied his famous idea of profit-sharing to his School of Music, for the teachers are unusually well paid.

“I want the best conservatory in the East,” he is credited with saying.

“You can talk about cooperation and feeling and friendliness from morn to night, but the thing the worker appreciates is the same thing the man at the helm appreciates—dollars and cents.” And he has spent his dollars lavishly on music and musicians.

Mr. Eastman has been a student of music himself, as might be suspected. He took up the study within the past few years—and he is just a bit over seventy years old today. I am told he has very exact ideas of what should be accomplished by his school and doesn’t hesitate to tell his people just what should be done. Eastman is willing to spend money, but he is not likely to be swayed by fantastic thinkers.

Keep your eye on Eastman’s unusual school of music at Rochester!

\* \* \*

Without the amateur, music would be dead.

We can have too many professionals, but music as an institution could not exist without the person who plays or sings or composes for the sheer love of it.

To test a community’s musical standing, find out the number of local chamber music ensembles and similar organizations.

The professional follows in the wake of the amateur.

In this connection I have followed accounts of the recent meeting of the British Music Society, composed of representative musicians. Britain’s musical problems in this regard are so similar that I find several helpful suggestions in the report of the London musicians’ meeting.

John Tobin declared that living composers hardly seemed to realize the amateur in opera was a problem, both to conductor and producer. As a rule he flourished on a mixture of Gilbert and Sullivan and French comic opera.

To interest amateurs in opera, composers must write operas that would provide much chorus work, many characters not being essential to the play; introduce a considerable amount of what was known as “business,” melodies that would not object to being spoken, and, finally, he had to cater to the “funny man.”

“Heaven forbid,” he exclaimed, “that the composer should capitulate to such demands!”

At the same time, this musician believed that the composer could write works that, while seeming to give the amateur what he wanted, would win him from his faulty ways and lead him to an appreciation of works which might, or might not, contain a chorus or a large number of parts, but which were nevertheless of musical value. Salvation lay in the development and building up of the taste for good opera.

Another speaker, Dr. Cyril Rootham, said he was entirely in favor of the amateur, because there were far too many professional musicians.

The amateur was the person who one could be quite sure was doing things for the love of it; the professional was always questionable, and had a tradition which, as likely as not, was false.

Too often the professional would not allow the composer to say what he wanted. The amateur made all kinds of opera possible, but the professional would not, for he wanted to know who was going to pay and listen to them.

As suitable for amateurs, he recommended the works of Handel, Purcell and Arne. They were tuneful, thoroughly delightful and provided in a large measure what was wanted.

Herbert Anteliff declared the amateur did not want hymn tunes, part songs and ballads. That was the mistake that many composers made.

It was useless to provide for amateurs something that they had already done. They wanted to be dramatic, and should be provided for accordingly.

At the same time, the greatest bane



Marion Telva, the Popular Young American Contralto of the Metropolitan, Has Made an Envious Career for Herself at the Opera House and in the Concert Field During the Few Years She Has Been Before the Public. Miss Telva Has Added New and Important Roles to Her Répertoire Each Season and Is Now in Europe Putting the Finishing Touches on Additions to the List of Parts in Which She Will Be Heard During the Coming Season

of the amateur in opera was the imitation of the professional.

Edwin Evans thought that the musical tastes of amateurs were usually ten to twenty years in advance of the professional, and the only genuine love of music was to be found in that section of the community.

Whatever development there had been in music in his time was first hailed by amateurs, and then long after, and very reluctantly, accepted by the professionals.

In one way the English amateur differs. He is not so eager to throw off the amateur bib and put on the toga of professionalism.

In our land there are two subjects you don’t dare discuss with a young girl. If she sings a bit, don’t flatter her; she’ll go in for an operatic career. If she’s unmarried, don’t discuss rings; she’ll go in for matrimony.

We’re a nation of professionals.

\* \* \*

I met a prominent New York music reviewer the other day. He looked so cheerful that I asked him the cause.

“I feel great,” he said, “I’ve just made a deal with the inventor of this much discussed invisible ray which can destroy armies and battleships at a distance of fifty miles. You see I will weaken the power of the ray so that the effect cannot be really fatal.

“Oh, I’ll have a lovely time at concerts and at the opera next season with the little ray-shooting machine tucked away in my vest-pocket. The artists who displease me won’t know what struck them.”

Of course, he didn’t mean it.

\* \* \*

Stravinsky is the lion of Paris—or perhaps I should say cock of the boulevards.

Musicians who have just returned from Paris tell me all sorts of stories about the rage of the composer. I am surprised to learn that Stravinsky is in the same predicament as most living composers of symphonies as far as money is concerned.

Not even the composer of the hour can be financially independent, it seems, unless he ekes out his income with odd jobs at conducting and similar work. A distinguished countryman is said to be financing his American trip.

No wonder poor Igor has been driven to writing glorified jazz in anticipation of his coming tour of our States. I hope the return from the records will make life a bit secure for him; he and every other composer is entitled to such security.

Stravinsky is not likely to overdo Wagner’s music when he conducts in America next season. He is no blind worshipper of Wagner, although he confesses a great reverence for the titanic music dramas. The aesthetic theories do not appeal to him at all.

“I prefer ‘Tannhäuser’ to ‘Lohengrin,’” he told a Madrid musician recently, “and the latter to the Tetralogy. Weber comes much closer to my temperament than Wagner, though of course I

recognize the superiority of the giant of Bayreuth.” His real pattern and model, of course, is Tchaikovsky.

At this moment Stravinsky is in the heyday of his popularity in Paris. He is strutting a bit, so my friends tell me, but at this writing he is not utterly spoiled.

If he can survive his reception in America he’s a wonder.

\* \* \*

They are threatening America’s title of the “golden land.” The lure of the dollar is not enough to make artists rush across the ocean at the beginning of the season. There is now the Rentenmark—real money that can be counted in dollars—and the musician who likes his beer can stay in Europe this winter profitably.

It started last spring, the German competition, when Paul Bender left the Metropolitan six weeks before he was scheduled to because he could make more money in Berlin and Munich. Then Bronislaw Huberman gave a series of concerts in Germany and reports of his fees grew and grew as they came across the ocean.

Prof. Georg Schaevoigt, when he visited America in the spring to conduct the Boston Symphony, told wondrous stories of how German musicians could not even be persuaded to go to Stockholm and Copenhagen because they could get as much money at home.

Now Elena Gerhardt, lieder singer of lieder singers, has come back from a European tour for a vacation in the Adirondacks. She tells of a Berlin concert which took in 5000 gold marks, about \$1,200. That can be done in America too, you may say, but then Mme. Gerhardt will tell you the recital only cost 800 marks, or \$200, to put on. In America the same concert would cost from \$800 to \$1,000 and your profit would be only a couple of hundred dollars. In Berlin the profit was \$1,000.

Mme. Gerhardt is going back, of course, but she will stay here for half the season.

The list of those who are returning to their native lands is long.

Jacques Thibaud and Erika Morini will remain in Europe for the entire season. They can, F. C. Coppicus says, make more money and have more leisure. They can give more concerts in each city. They can arrange tours with comparatively small overhead expense because the distances are short.

And they are paid in gold.

Leopold Godowsky will not appear in America next season, I hear. And the latest addition to the list of those who are limiting their American tours is Mitja Nikisch. The young son of the great conductor has given several concerts in London since his return from his first American tour, and in Germany. Next season he has a cross-continental tour booked, but not from coast to coast—from the chalk-cliffs of England to the Ural Mountains.

Even Russia is paying for concerts

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

in gold, and Nikisch has appearances scheduled in Moscow and Leningrad. He may come back to America next season, but if he does it will not be for long—a week-end trip to fill engagements that cannot be broken, and then back to the rentenmark.

The wind blows both ways. The new situation is good for the artists and for Germany, which was in danger of becoming a musical desert, and for America, where satiety was beginning to replace curiosity in some quarters.

\* \* \*

The magistrate who ruled that music ceases to be music after eleven o'clock at night and then becomes mere noise may be an opera fan who remembers the tedium attached to spun-out performances.

"Confound those lovers," cried a mere man at a certain presentation of "Romeo and Juliet," "they will not die!"

It is really high time something be done to settle the question of gramophone and other rackets that are kept up after midnight in the vicinity of apartment houses.

A friend of mine, who liked to retire early because he had to arise betimes, once leased an apartment directly under the abode of a flourishing young prima donna who had—temporarily, of course—"accepted" an engagement in a moving picture theater.

Arriving home after the evening run, this Patti-in-the-making would continue to flourish about on high C's, D's and I. O. U.'s until the roseate hues of early dawn gilded the peaks of the city's serried architecture.

My friend, being a man of direct action, expressed his remonstrance by whacking on the ceiling with a walking-stick, umbrella or other handy instrument; and when he moved, was called

upon by the landlord to pay for holes thus punched in the plaster.  
Which he said wasn't fair.

\* \* \*

The worst of being misunderstood, as this futrely-famous young lady was, is that no one is immune.

Not even Alessandro Bonci, who, as everyone knows, is among the most amiable and obliging of tenors.

The tragic tale I am about to relate has to do with the prejudice of a mighty chief among stage carpenters against all warblers in opera.

The Chicago Opera was on tour and making ready to operate in a building not usually used for such purposes. By "operate" I don't mean the members intended to do any cutting up, either after the methods of a surgeon or otherwise, though knives and swords would inevitably be brandished in many a performance—perhaps I should have said "function."

Anyhow, a small army of carpenters were hustling like fun to knock up dressing-rooms, harassed meantime by temperamentalists in the troupe who, in solos, duets and chorus, criticized arrangements.

While this was going on, Bonci the amiable had cheerfully carried his hose, doublet and make-up to a remote cubby-hole away up under the roof.

Trotting happily down break-neck stairs and vocalizing as he came, the incomparable Duke in "Rigoletto" arrived on the stage just as the head of the carpentering gang was busy muttering imprecations upon all opera singers.

"Mi-mi-mi-mi-mi-mi," gushed in velvet tones and on a perfectly-placed breath from the great little man's lips. "Yes! You too!" roared the caliph-carpenter.

Which, again, didn't seem fair, says your

*Mephisto*

## Leopold Stokowski on Trip to France, Finds Time to Visit Friends



Leopold Stokowski, Conductor of the Philadelphia Orchestra

While Leopold Stokowski went to France this summer officially to conduct performances of the Russian Ballet in Paris, he has found time to renew contacts with many of his old friends and to make congenial new acquaintances.

This picture shows Mr. Stokowski in the garden of Hans Kindler, cellist, at Senlis, where the conductor of the Philadelphia Orchestra was recently an honored guest.

One of Mr. Stokowski's objects in going to Europe was to look for new music to be offered American audiences in the course of the coming season; and his activities in Paris brought him in close touch with the "Groupe des Six," whose music has been identified with the ballet performances Mr. Stokowski was invited to conduct.

The Philadelphia Orchestra will increase the number of its home concerts to about seventy-five during the concert year of 1924-1925, and will give ten programs in New York and five each in Washington and Baltimore.

### SEEKS SPECIAL TEACHERS

#### Milwaukee Educator Asks \$25,000 for Public School Music

MILWAUKEE, Aug. 9.—Alfred Hiles Bergen, conductor of the Lyric Male Chorus, who was elected for a term on the Milwaukee school board, says that he expressly sought membership on the board to improve the teaching of music in the public schools. He has presented a resolution asking for ten additional special teachers in music in the schools, at a cost not exceeding \$25,000 a year. This resolution has not been acted on as yet.

Herman F. Smith, supervisor of music, has devised a new curriculum for music instruction in the public schools. This has been adopted by the course of instruction committee of the school board and it is expected to pass the school board as a whole in time to be used during the new school year, opening Sept. 10. An important feature of the plan will be an institute for teachers of music in the schools, offering instruction in the application of phonetics to singing.

C. O. SKINROD.

#### Kansas City Gives Outdoor Concert Series

KANSAS CITY, Mo., Aug. 9.—Under the direction of Robert C. Tremaine, the Municipal Band, recently organized, has been giving weekly concerts in the Swope Park pavilion. The band, which has provided the only public music heard here this summer, has been sponsored by civic clubs. Miriam Moreman, soprano, assisted by Gladys Gwynne, accompanist, was heard in a program that included Italian, French, German and English songs. This was Miss Moreman's first appearance here after a long

absence studying in New York, and an enthusiastic welcome was accorded her. The concert was sponsored by Jennie Schulz, her former instructor.

BLANCHE LEDERMAN.

## URGES MORE MUSIC CREDITS IN SCHOOLS

### Robert Adams Asks Tarkio College to Rank Subject With "Humanities"

TARKIO, Mo., Aug. 9.—In a recent address to the faculty of Tarkio College, Robert D. W. Adams urged that any candidate for a bachelor degree in arts, sciences or law be permitted to count thirty hours of music toward his degree. At present a maximum credit of sixteen hours in music is permitted. He asked that practical music be credited to the extent of sixteen hours. Music in high schools should be encouraged, he said, by granting college entrance credit to the extent of four units under carefully prepared requirements.

"I do not challenge the college's policy of insisting that the A. B. degree represent a classical course," Mr. Adams said, "but I insist that music is a classical subject, that it is one of the 'humanities,' that it deserves a place in the group which includes ancient languages, mathematics and philosophy, a place which it once occupied and from which it never should have been removed."

"The nobility of Bach and Beethoven is surely as great as that of Homer and Virgil and is made of very similar stuff to that of Moses. The work of the musical world has been carried on largely by men who, while fine musicians with master minds, have been pitifully ignorant of everything else. People nowadays are beginning so to perceive the relationship between music and other fields that there is no longer much room in the world for this type of musician. I feel that what I have asked for is the very least we can do to right the injustice of the present unfair discrimination against the music student."

### FORMS NEW QUARTET

#### Michael Press and Leo Schulz to Play in Recently Organized Ensemble

In addition to joining the faculty of the new Curtis Institute of Music in Philadelphia this fall, where he is to be connected with both the violin and orchestra departments, Michael Press is organizing with Leo Schulz a quartet to be known as the Press Quartet. This ensemble is the outgrowth of the Russian Trio of Berlin, which was composed of Mr. Press, his brother, Joseph Press, and his wife, Vera Maurina. The trio gained an international reputation. Mr. Schulz is first cellist of the New York Philharmonic. The Press Quartet is engaged to give ten concerts at Hunter College next season. Mr. Press has been invited to conduct one of the Sunday concerts of the Philharmonic Orchestra of Philadelphia, and he is also to be soloist in a concert of the Philadelphia Orchestra. One recital in New York and three in Philadelphia have also been scheduled.

#### Many Compete for Alice Nielsen Prize

Nearly every state in the Union is represented by students competing for the permanent music scholarship presented to the College of New Rochelle, N. Y., by Alice Nielsen, soprano. Miss Nielsen will select the winner from among voices chosen by Dr. Daniel Sullivan, professor of music in the college. The Alice Nielsen Scholarship is intended to prepare its holder for public appearance and will belong to the student until he has finished the four years' college course if the voice continues to show progress.

Sascha Jacobsen, violinist, gave concerts in Cornell University, Ithaca, N. Y., on Aug. 8, and in Pennsylvania State College on Aug. 12. He is scheduled to play in Bar Harbor, Me., on Aug. 16.

Mitja Nikisch, pianist, has been booked for an extensive European tour during the latter half of next season, including a number of appearances in Russia.

## CANNOT RECOVER TAX ON OPERA BOX RENT

### N. Y. Metropolitan Stockholder Loses Appeal Against Revenue Bureau

By A. T. Marks

WASHINGTON, Aug. 13.—The United States Court of Claims has decided that Mrs. Georgine Iselin, stockholder of the Metropolitan Opera and Real Estate Company and owner of a parterre box in the Metropolitan Opera House, New York, is not entitled to recover a portion of taxes paid on the price she received for renting this box for forty-seven performances during the season of 1919-1920.

The decision establishes a precedent, as this is the first case based upon such a claim.

In March, 1905, Mrs. Iselin became owner of 300 shares of the capital Metropolitan stock and thereby acquired a license to use Box 15 upon the parterre tier of the Opera House. She still owns the stock and the license, and in consideration of \$9,525 transferred the license for the performances mentioned.

In addition to these performances, Mrs. Iselin, in the course of the same season, also rented the box for one performance for \$60.

The Internal Revenue Bureau claims that in December, 1919, Mrs. Iselin paid the tax under provisions of the Revenue Act of 1918, this return being based upon an admission price of \$60 per performance.

#### Ruling Asked For

In August, 1919, attorneys for the Metropolitan Company had asked the Commissioner of Internal Revenue for a ruling on the application of the Revenue Law to transactions such as the Iselin box lease. The Commissioner ruled as follows:

"Any stockholder of the Metropolitan Opera and Real Estate Company selling a ticket for admission to any of the boxes in question, whether direct or through the opera house box-office, is subject to the tax imposed and must mark such ticket in accordance with regulations. The basis for computing this tax is the difference between the established price of the box seat in the

second tier for that performance and the price for which the ticket is sold."

In compliance with this ruling, Mrs. Iselin made a return of \$3,352.20, this being a tax equal to 50 per cent in excess of \$9,525 over an amount equal to \$60 for each of the forty-seven performances. This return, she claims, was filed and payment made under protest, in order to avoid penalties. Following this payment, Mrs. Iselin presented a claim for a refund of the tax, saying it was illegally collected. The Commissioner ruled the collection was legal.

Mrs. Iselin in her claim did not ask for a refund of any taxes she paid upon an admission price of \$60 per performance nor on \$10 for each of the six seats in the box. She appealed the Commissioner's ruling to the United States Court of Claims, and the foregoing decision was rendered.

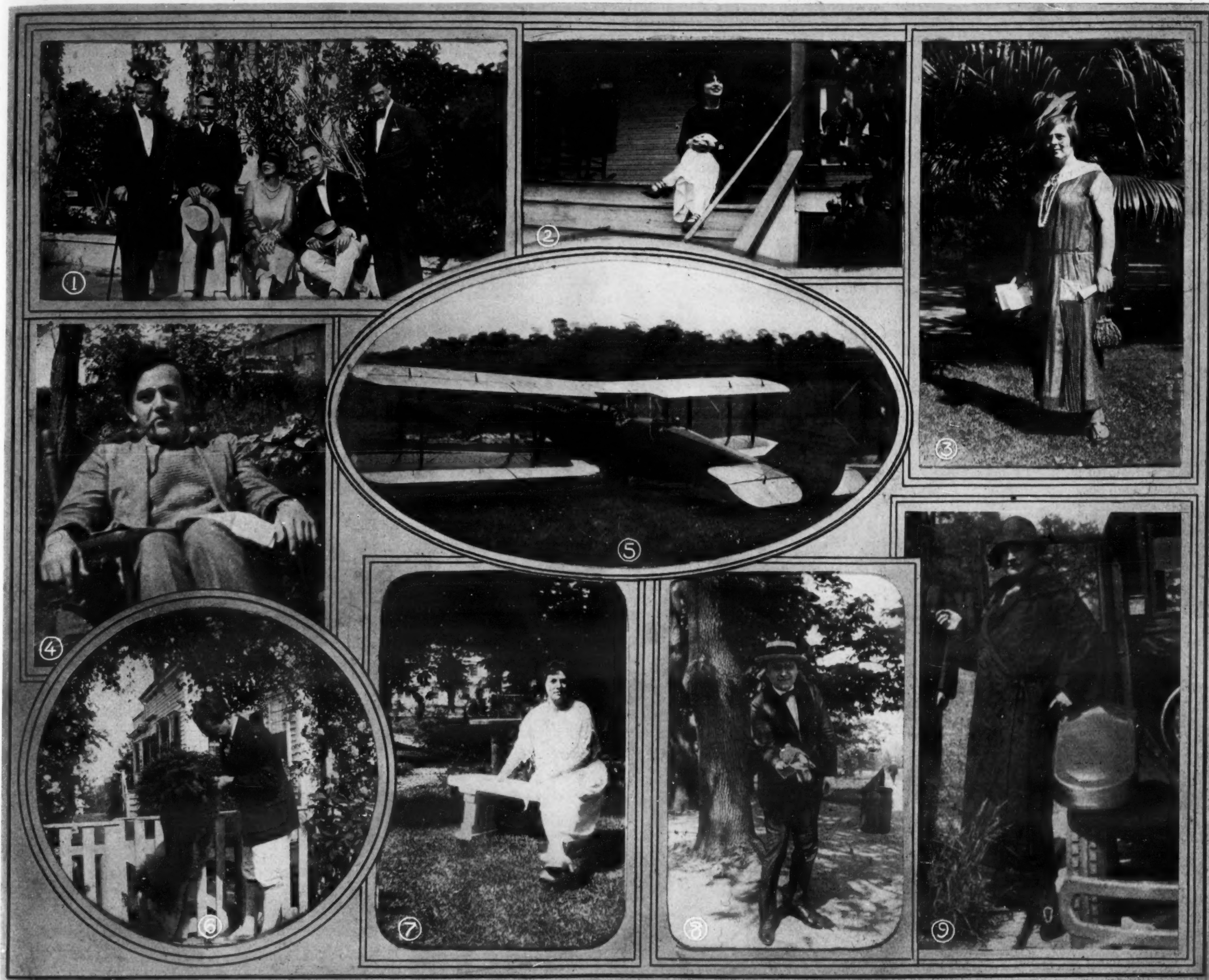
#### William Arms Fisher Talks on Public School Music in Waterloo, Iowa

WATERLOO, IOWA, Aug. 9.—William Arms Fisher of Boston, music editor of the Oliver Ditson Company, gave a talk on the value of public school music at a reception given to Mr. and Mrs. Fisher at the Waterloo Woman's Club house recently. Mr. Fisher joined Mrs. Fisher here for a short visit at the home of Mrs. Fisher's mother, Mrs. B. A. Roderick. Mr. Fisher considers that America is on the eve of its greatest musical development and that music will soon function in the everyday life of the people. He believes that the public schools are the place to start. "I've been watching the development of music in the common schools for the last fifteen years," Mr. Fisher said, "and the growth has been remarkable. I think this is due in a large measure to the establishment of school credits for music in the school and outside. The school orchestra will later develop the community orchestra and the community band. Out of the high school choral society will come the choral body of the town." Mr. Fisher believes the demand for a better type of music is growing and that it is transforming America and will make America the most musical nation on earth if it is fostered and developed wisely.

BELLE CALDWELL.



# Artists Seek Vacation Resorts on Mountain and Shore



PLACES NEAR AND FAR LURE ARTISTS IN HOLIDAY MOOD

1, Mary Garden and the De Reszke Quartet, Hardity Johnson, Erwyn Mutch, Segurd Nelson and Floyd Townley, Whom She Entertained at Her Villa at Monte Carlo; 2, Carmela Ponselle, Mezzo-Soprano, Enjoying the Simple Life in Maine; 3, Stella de Mente, Mezzo-Soprano, in the Gardens of the Cincinnati Zoo, Just Before a Rehearsal of the Zoo Opera Company; 4, Harry Kaufman, Pianist and Accompanist, at Liberty, N. Y.; 5, Charles Courboin, Organist, Starting Off at Dayton, Ohio, in a High-Powered Airplane; 6, Alberto Sciarretti, Pianist, at Nantucket, Mass., with "Chin-Chin," His Dog; 7, Mildred Bryars, Contralto, at Home in St. Louis, Mo.; 8, Maximilian Pilzer, Violinist, Making Holiday in Central Park, New York; 9, Beatrice Martin, Soprano, at Lake Placid, N. Y.

**W**HILE the work-a-day world turns on the electric fan and dreams of ocean breezes, artists flee to mountain and shore to rest and play, and, perhaps, to work a little. Every man to his own taste, when his purse permits, they say, so by their pleasures you may

judge them. There must be an inner meaning to inexplicable preferences. There are artists who want to be in the Maine woods and others who prefer the Mediterranean, even out of season. There are devotees of the New England shore and of the Adirondack heights. Each, in his way, finding the cool that the city-dwellers can only envy.

Mary Garden discovered that Monte Carlo was as pleasant in summer as in winter and decided to go there at the wrong season. With Mary there, of course, it immediately became the right season, and there is now a fashionable summer colony along the Côte d'Azur. Miss Garden heard the de Reszke Singers, Hardity Johnson, Erwyn Mutch, Segurd Nelson and Floyd Townley, in one of their concerts and invited them to visit her at her Mediterranean villa. The quartet, which has toured Europe with great success, is being brought to

America next season under the management of Charles L. Wagner. They have learned a number of old sea chanteys and will sing some of these in their American concerts. The members of the quartet are Americans, pupils of Jean de Reszke, and have this season been giving recitals in European cities. Carmela Ponselle, mezzo-soprano, sister of Rosa Ponselle, and a soloist in her own right, is spending her vacation in the heart of the Maine woods at

[Continued on page 25]

## JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

MANAGEMENT  
CHARLES L. WAGNER  
D. F. McSWEENEY  
511 FIFTH AVENUE  
NEW YORK  
Steinway Piano

## PROSCHOWSKY

Author of "THE WAY TO SING"  
Published by C. C. Birchard & Co., Boston, Mass.  
STUDIO: 74 Riverside Drive, New York  
Telephone Endicott 0139

"It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of 'Bel-Canto.'"

Gratefully yours,

## GALLI-CURCI



*Rosa Ponselle*

Exclusive Management  
National Concerts, Inc.  
1451 Broadway  
New York City

Victor Records Knabe Piano

## GALLI-CURCI

Homer Samuels, Pianist

Manuel Berenguer, Flutist

Victor Records

Steinway Piano



## SCHIPA

Victor Records

Marion &amp; Hamlin Piano



## LHEVINNE

Anapico Records

Chickering Piano

Management  
*Evans & Salter*  
527 Fifth Ave  
New York



# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## A Tribute to Busoni

To the Editor of MUSICAL AMERICA:

In the standard of ideals to which Ferruccio Busoni adhered during his brilliant, full and useful musical career, the world has beheld as noble, uplifted, honest and fearless a figure as history ever recorded. His attitude toward art was always so purely idealistic that he rebelled against any approach to the material necessities of human activities.

This fearless idealism has perpetuated through Busoni, as it has perpetuated through few musicians of our day, the artistic standard of an epoch that has gone and that would be utterly effaced were it not for men of his nature who have risen above the density of material standards and have the courage to stand alone.

The debt of gratitude which the musical world owes to Busoni can only be repaid by following closely in the steep path of high intent which he so unswervingly trod.

He reached a rare degree of perfection in the many branches of music he pursued, and would be placed among the truly great had he followed only one.

As a pianist, he has probably influenced more of the succeeding generations of pianists than any other. As a composer, his originality, intellectualism and fecundity of ideas served to blaze a trail into the most modern regions of composition. As an orchestral conductor, although possibly less known as such to the general public, he had taken his place among the great. As a transcriber of the works of Bach for the piano, he has been more faithful to the character of the instruments from, and for which, the transcriptions were made

than any who have attempted this line of work.

And last, but not least, Busoni's editions of Bach are so lucid, so clearly phrased, so explanatory and reveal the spirit of Bach, to even the most modest young student, so plainly, that this stupendous achievement alone would place him among the immortals.

While I am deeply grateful to the several teachers who helped to form my ideals in music, it was in Ferruccio Busoni and the example of perfect musicianship he presented that I found the fulfillment of these ideals. The clarity of outline in his playing, revealing the form of the composition so unmistakably; the beauty and purity of tone, so warm, so luscious, so full and organ-like, which never under any stress became forced; the limpidity and crystalline clarity of his finger technic; the scintillating brilliancy of his octaves; the unique and highly effective pedaling; and above all, the profundity of his interpretations and the intensely musical spirit which pervaded and beautified every measure of a composition and to which his prodigious technic was ever subservient, formed so lasting and vivid a picture in my consciousness that it has been like a guiding star ever before me.

I am moved to speak of Busoni's generosity toward colleagues and younger artists alike. Toward the former he always maintained an attitude of ready acceptance of all that was sincere of purpose and original in expression, as well as the more obvious qualities of beauty and greatness. Toward younger artists he was generous to a fault, giving freely of his valuable time and ripe experience without any thought of remuneration.

It is, therefore, with a heart full of

gratitude for the rare privilege of having had the guidance of so great a genius that I make this feeble attempt to express my appreciation.

AUGUSTA COTTLOW.

New York, Aug. 11, 1924.

## Testing the Public

To the Editor of MUSICAL AMERICA:

I often wonder why some great singer does not put the public to the test by singing "incog" just for the fun of it. I mean, let some prima donna come out in a moving picture theater, or small concert, under an assumed and unknown name, and see how quickly she will be acclaimed. It would be an interesting experiment, although, if a hit were not immediately registered, the artist might go home feeling a little disappointed.

Few of us realize how much we depend upon press agents and advertising for our adulation of some operatic or concert star. I have heard great singers sing very badly on occasion, yet, because the audience expected something extra-splendid, they got oodles of applause. On the other hand, let the same singer appear as a nobody, and see what they get.

If I were a great singer, I think I could have lots of fun that way.

HARRY LASKER.

Boston, Aug. 12, 1924.

## Too Much Specialization

To the Editor of MUSICAL AMERICA:

The heading, "Sees Specialization Fatal to Musical Growth," in your issue of Aug. 9, over an interview with Gitta Grádova, who "disavows charge of undue favoritism for Scriabin," ought to be pasted up on the studio walls of every performer who makes specialization an excuse for inability to do more than one thing.

Which of the great specialists in the world of music has not been versatile? Lilli Lehmann, greatest of Wagnerian sopranos, could sing *Violetta* and used even to sing—in her early days—in operetta. I have heard Toscanini conduct the overture to the "Barber of Seville" and the Liebestod from "Tristan," on one program and do both perfectly. De Pachmann confines his programs almost exclusively to Chopin, but he can make the critics sit up and take notice of his Beethoven if he wants to.

Numbers of singers and players, I believe, "specialize" along one line because they fail in all others. They talk about such and such music being either "suited" or "unsuited" to them. The problem for them is to adapt themselves to the music, instead of so continuously trying to adapt the music to their limited technics and powers of interpretation.

Was it not Chopin who used to practice Bach all day if he had to give a recital of his own music at night?

LILIAN KEMPFIELD.

Chicago, Aug. 10, 1924.

## Visiting the Small Towns

To the Editor of MUSICAL AMERICA:

Why don't some of the artists who find it hard to gain a foothold in the big cities try the small towns? A large field waits for them all over the country if they will but pocket their pride and invade it.

Paul Dufault, a Canadian tenor, has found this out to his advantage. Year by year, when he is not touring Australia, Mr. Dufault goes on tours through his native land that take him to all sorts of remote places, not only small towns but actual villages as well. And he makes a good living out of it.

It isn't that Mr. Dufault isn't a good enough singer to visit the large places; but that he is sensible enough to know the big places are already overcrowded. So he trips about the country, giving his artistic recitals wherever he can find a hall. He sings before capacity audiences in these little places, and while he doesn't rake in the thousands of dollars that artists are reported to make in the large centers, he seems to realize a tidy profit. And, too, he is continually singing, with few nauses, while the other artist must cool his heels between big engagements and spend, meanwhile, most of the money he has made before he can make any more.

Mr. Dufault is reported as saying that he finds the standard of criticism higher in the small places than one might think. He gives good programs in the small town, and in the French-Canadian village, and says the people like them. The influence of the phonograph has brought this about, very largely, he declares.

It would be a good stunt if more professional singers were to follow his example.

JEAN LE BEAU.

Quebec, Aug. 9, 1924.

## "Loving to Sing" in Church

To the Editor of MUSICAL AMERICA:

Believe me, choir singers will "love to sing" in church a little more when they are paid proper salaries. Nothing will interfere with their love of singing then. "Belle Kanto," in your last week's issue, would put the cart before the horse, i.e., the act of singing before the incentive to sing.

Birds love to sing, without doubt. But don't they either pick up plenty of food in their wild state, or receive an ample amount of bird seed when confined to cages? Now church singers are not wild songsters (though you cannot blame them for feeling a bit wild over present conditions), and are quite right in peeping loudly for as much reward as their feathered brethren, who, by the way, don't have to pay for their tuition as we poor choir warblers do.

Are we vain, as "Belle Kanto" accuses us of being? We often give our best efforts in vain, if that is what she means.

GEORGE RYDE HARVEY.

New York, Aug. 11, 1924.

## SCRIABIN AIMED TO PROBE HUMAN MIND

### Music Appeals to Those Who Feel Rather Than to the Analysts

The music of Scriabin "offends the listener whose small or great technical knowledge makes him analyze the music. It delights the crowd which knows not how to analyze but which does feel its deep impelling emotion," according to Herbert Antcliffe in the *Musical Quarterly*.

Scriabin's object was to "represent the growth of human consciousness from its lowest depths to its greatest heights." He could, however, only guess at these two extremes, and therefore "wisely wrote what he felt," leaving the exact interpretation to each individual. To make this clear, Scriabin invented new means of expression, doing this gradually and by working on the same principles which Debussy evolved.

He based the Sixth Sonata on a chord beginning on G, followed by D Flat, F, B, E and A Flat. Then he used a transposition of the same chord for his Seventh Sonata.

"His original idea," says Mr. Antcliffe, "was that these higher harmonies should be pure and not the tempered notes, but he had to make the best of circumstances and be satisfied with what he could get."

Scriabin taught that, as Vincent D'Indy puts it, "all processes are good, on condition that they never become the principal end and are regarded only as a means to make music."

### John Amans Rejoins Philharmonic

John Amans, first flautist of the New York Philharmonic, has recovered from an operation for appendicitis and has rejoined the orchestra at the Stadium. R. Meredith Willson, young American flautist, who made so fine an impression as first flautist in the absence of Mr. Amans, will remain as a member of the Philharmonic flute section throughout the coming season.

On account of the demand for Dusolina Giannini's artistic services, her coming season has been advanced a few days to Oct. 17, when she will give a recital under the auspices of the Friday Evening Club of Morristown, N. J. She has already been engaged for the season of 1925-26 for appearances in Milwaukee and Denver.

Marie Sundelius, soprano, and Arthur Middleton, baritone, will appear in concert in Birmingham, Ala., on Oct. 22. Mme. Sundelius has been engaged to sing in concert at Carnegie Hall on Oct. 4.



ROSA PONSELLE

Prima Donna Dramatic Soprano  
Metropolitan Opera Company

KNABE EXCLUSIVELY





# WEEKLY SURVEY OF EUROPE'S MUSIC



## Wood Will Yield Baton to Nineteen British Composers at "Prom" Concerts



From "Eve," London

Sir Henry J. Wood, Conductor of the Queen's Hall Orchestra in the Famous Promenade Concerts, as Seen by Kapp, the Well-Known Caricaturist

LONDON, July 31.—On the eve of the Queen's Hall Promenade Concerts the American spectator of musical affairs on this side of the water must again be impressed by the value of such a series in encouraging the work of native composers. This season, opening on Aug. 5, Sir Henry Wood will yield his baton to no less than nineteen British composers. Perhaps some day an American conductor will arise and be inspired to do likewise for his own contemporaries.

Possibly some of the scores to be presented will fall below the standard of the regular winter concerts, but "Prom" audiences take the thin with the thick, and the interest they exhibit in novelties is a decided encouragement to the composer who is getting a hearing.

As usual, the program mapped out for the fall series presents a long and ambitious list of novelties as well as an array of the more favored classics. Among the nineteen British composers who will conduct their own works are two women, Dame Ethel Smyth, who will give the Prelude to Act II of "The Wreckers" and the Overture to "The Boatwain's Mate," and Miss Susan Spain-Dunk, who will lead a Suite for Strings.

The list of composers and the works they will lead follows: Frank Bridge—Suite, "The Sea"; Howard Carr—Three Sketches for Orchestra; Adam Carse—Two Sketches for Strings: "A Northern Song" and "A Northern Dance"; Eric Coates—Suite, "Summer Days"; Laurence Collingwood—"Poème Symphonique"; Eric Fogg—ballet suite, "The Golden Butterfly"; H. Greenbaum—A

Sea Poem; Julius Harrison—Worcestershire Suite; Herbert Howells—"Puck's Minuet and Procession"; E. J. Moeran—Rhapsody No. 1; Norman O'Neill—Four Dances from "The Blue Bird"; Montague F. Phillips—Overture Heroic and Four Dances from "The Rebel Maid"; Roger Quilter—Children's Overture; Philip P. Sainton—Two Orchestral Pictures; Dr. Malcolm Sargent—"An Impression on a Windy Day"; Cyril Scott—Two Pas-sacaglias; Dr. Vaughan Williams—Overture, "The Wasps."

Isadore De Lara, composer of the "Three Musketeers," which was produced in London this spring with great success, is attempting to organize British composers and musicians to fight for the establishment of an Imperial Opera House in London. It is proposed to make a nation-wide campaign for funds for the opera as well as a drive for government support and subsidy. When Mr. De Lara first suggested his plan several months ago at a meeting it was ignored. Since the close of the season of four opera companies in London the musicians as well as the public are beginning to listen to him and to lend him support.

The end of the Gilbert and Sullivan season at the Princes last week brought out an enthusiastic crowd of Savoyards, who stood in line, many of them for twenty-one hours, to hear the surprise program on the last night. As the orchestra began the overture and the audience recognized the strains of "Trial by Jury," which was the curtain-raiser, there was a burst of cheering, which was repeated when "The Pirates of Penzance" was revealed as the second item of the evening.

After "The Pirates" came what was to the audience a most exciting feature,

a medley of all their Savoy airs. Beginning with the familiar strains of "He Remains an Englishman," it ended with the finale of Act I of "Iolanthe." The third act of the delightful fairy opera was given as the final part of the bill. At its close Rupert D'Oyly Carte made a speech in which he said that the company would return for another season after a long-deserved rest and that "Utopia Limited" would then be produced. This served to contradict the prevalent rumor that it would be three years before the Savoyards returned.

### Dublin Celebrates Irish Olympiad

DUBLIN, Aug. 2.—Three operas by Irish composers will be produced as part of the National Festival which opens here today. They are "Shamus O'Brien" by the late Sir Charles Villiers Stanford, "Strut na Moile" by Molyneux Plamer, and a new opera, "Shaun the Post," by Harold White. Tomorrow afternoon the ode written by Senator Oliver St. John Gogarty with music by Louis O'Brien, the Dublin organist who won the adjudicator's award, will be given at the Theater Royal for the first time. In the evening John McCormack will give a recital. He will give a second program a week from tomorrow. The festival is entirely non-political and non-sectarian in nature, and many choruses and bands have been entered from Belfast and the north of Ireland in the competitions.

### American Singers Prominent in Opera Abroad

LONDON, July 28.—American singers are paving the way for English speaking artists in the opera houses of Europe, Robin H. Legge, music critic of the *Daily Telegraph*, says. "At Munich and Dresden, Marcella Craft is singing; at Munich also are Leone Kruse and Laurence Wolff, a lyric tenor; and at Essen are Sybil Richardson and Eyvind Loholm—and all these singers are American. Clarence Whitehill is at Bayreuth, I am told; and Miss Marguerite Sheridan was at La Scala in Milan until it closed its doors." Mr. Legge forgets Marguerite Namara and Mme. Charles Cahier, Charles Hackett, Luella Meluis and other equally famous Americans who have been singing in the principal European opera houses this season.

### International Music Competition to Be Held in Venice

VENICE, July 28.—Next July an international festival and competition for musical and choral societies will be held here, under the auspices of the City of Venice and the control of the Fourteenth International Exposition. It is the earnest wish of the organizers of the festival that as many societies as possible from every country participate. They will issue a definite announcement of their plans shortly.

### Advance in Orchestral Work at Eisteddfod

PONTYPOOL, WALES, Aug. 5.—The Welsh National Eisteddfod which opened here yesterday is unusual in the importance which orchestral playing has gained in its program. The choruses, as always, are the feature of the competitions, but a tremendous advance has been shown since last year in the development of orchestras and of orchestral playing. The Prince of Wales was initiated into the bardic circle with the customary rights.

WEIMAR, July 28.—Julius Prümer, general director of music in Weimar, has resigned his post at the Deutsches National theater. Political exigencies are undoubtedly behind the move.

BERLIN, July 28.—Richard Tauber of the Deutsches Opernhaus, and Leo Slezak of the Komische Oper are the highest paid singers in Berlin according to the latest reports. They get 1500 gold marks or about \$400 a performance.

VIENNA, July 29.—A company from the Paris Opéra may come to Vienna next season for guest performances at the Staatsoper in return for the Vienna company's Mozart cycle at the Théâtre des Champs Elysées this summer.

## Milhaud Composes Music for New Film

PARIS, July 27.—With the production of "L'Inhumaine" France has its first film play with a specially written score. The picture was made under the direction of Marcel L'Herbier. Georgette Leblanc is seen in the leading rôle. The music is by Darius Milhaud and the book by Pierre MacOrlan.

Milhaud, in discussing the films and their relation to music, says in a symposium conducted by *Comœdia* that the "cinema interest the musician through its rhythmic life, full of an intensity and complexity which, in the picture 'L'Inhumaine,' becomes mysterious and spiritual. The poetry of machines is effectively interpreted through fantasy and an absolutely new technic. Much research and work has made this film the achievement of a poet. It is an artistic effort which has at last been realized and the cinema becomes, as Jean Cocteau says, 'the tenth muse.'"

The Municipal Council has decided to substitute the names of musicians and artists for those of historical and royal characters in the names of Paris streets. The rue Henri-Martin becomes the rue Massenet; the rue Saint-Charles, the rue Saint-Saëns; the place de Médicis, the place Edmond Rostand, and so forth. Some of the substitutions have been characterized as revealing the taste of the city fathers, as, for example, the change from the rue Emile Zola to the rue Paul Hervieu, but, since all the new names give preference to the moderns, Paris is satisfied.

A new ballet at the "Soirées de Paris" at la Cigale was the Massine "Mercure" with music by Erik Satie and sets by Pablo Picasso. At its first performance it almost provoked a riot through its ostentatious futurism. The music was harmonious in contrast with the mad cacophony of the sets and dances, which reached the height of the grotesque. The program also included another ballet with piano music by Satie, called "Premier Amour." The music, strangely enough, was published twenty-five years ago under the title of "Musique en Forme de Poires."

### Robert Dussant Wins Prix de Rome in Paris

PARIS, Aug. 1.—Robert Dussant, a pupil of Widor, was the winner of the Premier Prix de Rome this year. He is a native Parisian, twenty-eight years old, and has won several other prizes in the past, including the Prix Blumenthal for his cantata "Les Amants de Verone" and the Second Prix de Rome in 1921. He has won some recognition in Paris as a composer of chamber music. The Second Prix de Rome was won this year by Edmond Gaujac, a pupil of Paul Vidal.

### Bonn Holds Festival

BONN, July 28.—Bonn recently celebrated the fourteenth Chamber Music Festival of the Beethoven House with a series of programs. There was a Beethoven and a Brahms evening and works by Schubert, Haydn and others were given. Artur Schnabel, pianist, and the Rosé Quartet were among the artists.

MUNICH, July 26.—Claire Dux, soprano, appeared in concert here recently after her return from America. Her program, which she sang very effectively, included several Mozart arias and Schumann songs.

BASEL, July 28.—Basel, known as perhaps the most musical city of Switzerland, celebrated the hundredth anniversary of its Gesangverein recently. A new work of the director, Herman Suter, "St. Francesco D'Assisi," was performed.

FRANKFORT, July 30.—The Frankfort Symphony is in serious financial difficulties and its existence is threatened unless sufficient funds can be raised to increase the subsidy.



# PRESTIGE!

*The*

## FALL ISSUE *of*

### MUSICAL AMERICA

Edited by *Milton Weis*

Provides an emphatic medium for the more rapid acquirement of that potent attribute, Prestige.

The audience before which the *FALL ISSUE OF MUSICAL AMERICA* appears, views with great favor those of musical repute who are included in its advertising pages. Those, whether artists, teachers or managers, who are not represented in its advertising columns are missing an opportunity of acquiring what is conceded to be an ideal advertising representation.

## IS YOURS A LOCAL REPUTATION?

If your musical activities have been confined to local undertakings, begin now to strike out, to grow greater in music. Expand and gather the fruits of music's constantly multiplying opportunities. An advertisement in the *FALL ISSUE OF MUSICAL AMERICA* will forcibly bring you to the attention of the musical world outside: Let it be the initial step in your campaign to broaden yourself musically.

*The FALL ISSUE of MUSICAL AMERICA for 1924 WILL BE PUBLISHED*  
**OCTOBER 18**

The ADVERTISING RATES

1 page.....\$330.00	1/6 page.....\$60.00
2/3 page..... 240.00	1/8 page..... 45.00
1/2 page..... 180.00	1/10 page..... 36.00
1/3 page..... 120.00	1/12 page..... 30.00
1/4 page..... 90.00	1/16 page..... 22.50

A page contains 56 inches of space.

SPACE ON READING PAGES (with other advertising), 25% additional.

### The Ideal Medium

**F**OR EVERY MEMBER IN THE PROFESSION OF MUSIC.

For the Concert Artist.

For the Operatic Artist.

For the Teacher in the Large City.

For the Teacher in the Small Town.

For the College and Conservatory.

For Music Publishers.

For Piano Manufacturers.

For the Local Manager Throughout the Country.

For Further Information Address

Advertising Department

**MUSICAL AMERICA**

501 5th Avenue

New York City



# What Is the Solution?—Better Publicity Would Help Concert Business, Claims Manager in Syracuse, N. Y.

BETTER publicity methods to improve concert conditions are advocated by a number of local managers contributing opinions to the articles appearing in *MUSICAL AMERICA* week by week on the business of promoting musical events throughout the United States. Public interest in concerts should be stimulated, these managers believe, by means used by distributing offices in other lines of business. The investigation into unsatisfactory conditions that was begun by *MUSICAL AMERICA* on March 15 has brought to light many details having an important bearing on the situation. Views published this week come from points in New York State that are necessarily concerned in seeing affairs take an upward turn.

## An Opinion from Syracuse

The following "constructive suggestions" are made by S. B. Everts, manager, Syracuse:

"Better current and local publicity by the booking managers. Too many bureaus sign a contract with the local manager, and then wash their hands of the whole matter. When we contrast this condition with the tremendous efforts made by organizations like the automobile companies, for example, who advertise largely in local papers to help their selling agents, send them all kinds of selling material, keep them in touch with the largest developments all over the entire country, advise them freely on every condition that arises, and spend a tremendous amount of money to build up a good agency in each city in which they operate, we can see how far short the booking managers fall of this ideal. Some booking managers have been content merely to sell their artists to the local managers, without making any expenditure of time, money or effort to help him dispose of their product.

"Many commercial companies send a crew of men from one city to another to work a week or more in the interest of their product, in order that their salesmen may go to the wholesalers, retailers,

and prospects of that city and show them that a consumer demand has been built up. How much effort is made by booking managers to build up a demand other than spending large amounts of money to advertise in musical magazines?

"Better current publicity by booking managers is needed. This is really involved in the point noted above. Booking managers should adopt means to keep everybody who has signed up for one of their artists informed as to that artist's doings during the season, prior to his appearance in that local manager's city. For example, if we book an artist to appear in February, we ought to be kept in touch with the press notices from the various cities in which the artist appeared during the fall, the size of audiences and anything and everything which can be used to build up local interest for the coming appearance. Some bureaus are beginning to do this but there is room for much more to be done along this line.

## Asks for New "Stories"

"Many bureaus make up a publicity booklet in the summer and use it through all the next season and sometimes even into the season following. We have paid \$1,500 and \$2,000 for artists and then had to be on the alert in order that we should not put in some press story which

was ancient history. Much more can be done in the way of securing articles in the great magazines on various artists. I feel booking managers would do better to spend more money trying to reach the public which reads the musical magazines.

"Musical papers should try to divorce themselves from being so largely trade journals for certain artists. Every manager of experience has come to the conclusion that the great musical magazines are as truly trade magazines as are those in the office appliance field, for example. Every artist who advertises liberally in a certain magazine will have his doings liberally heralded, while another artist, equally good and oftentimes better, who does not buy liberal space, will receive no notice whatever. So long as all parties concerned submit to this situation it will doubtless continue, but it would seem time for a change for the better in this respect. Some musical magazines have already seen light in this regard and have ceased to allow the news items and write-ups to be absolutely governed by the advertising columns."

Continuing along this line, Mr. Everts says the trouble with concert-giving is "due to the fact that booking and local managers are not bound up in a cohesive, cooperative organization, as is the case in practically every other nationally successful business."

He says further:

"The general public is not interested in concerts, although the number of music-lovers is constantly increasing. Syracuse has shown a splendid development in musical appreciation and interest. The Morning Musicales have more than doubled their membership and the number of major concerts during a season has increased four or five times, with no appreciable loss of support at each concert. This has been accomplished in the last six or seven years.

## "Overselling" Impossible

"I have little sympathy with the claim that there is over-selling on the part of booking managers. There can be no over-selling without a corresponding over-buying on the part of local managers.

"It is hard to say when a community has reached the saturation point in the matter of absorbing concerts. It is true in the concert business, as in anything else, that the more emphasis of the right sort is placed upon music, the greater the attendance at concerts. In other words, a demand for concert attractions can be built up to a considerable extent, just as a demand can be secured for a new make of automobile. Any village or city which does not have as many good concerts as its population warrants is new territory which could be developed by the proper party.

"As a general thing, I believe artists' fees are too high. An artist may ask more than he will draw at the box-office. This is particularly true of artists who will not play on a percentage basis.

"Established local managers use methods that are very businesslike and efficient. Some of the church societies and clubs who try to present concerts do not know how to manage a concert. In Syracuse the Morning Musicales and Recital Commission have had many seasons of experience, and unbusinesslike methods would be found only in cases where societies present a concert only once in a while. I believe the situation is entirely different in small towns.

"I have thought for some years that a concerted effort should be made, perhaps by such organizations as the booking managers' and the local managers' associations, to produce a manual for local managers that would help to secure more effective work on the part of all concerned. I believe I voice the senti-

[Continued on page 22]



Frank La Forge

Composer-Pianist, Coaching, Repertoire, Piano (Leschetizky) Private and Class lessons in the Art of Accompanying.

## The La Forge-Berúmen Studios

will reopen September 8th, 1924



Ernesto Berúmen

Concert Pianist and Pedagogue, Interpretation, Modern Technique scientifically taught.

Noonday Musicales, in which artist pupils appear under the direction of Frank La Forge and Ernesto Berúmen in conjunction with the Duo-Art Piano, will be given the last Friday of each month at Aeolian Hall, the first one to be given on October 31st, at Twelve o'clock noon. These Musicales are open to the public without charge.



Arthur Kraft

The distinguished concert and Oratorio tenor, will conduct vocal classes at these Studios.

Address:

14 West 68th Street  
New York City

Telephone:

Trafalgar 8993

Artist Singers, Pianists and Accompanists Available for Concert



## OREGON DAILY JOURNAL.

Book Gives  
Facts About  
Music Art

A COMPACT work of tremendous magnitude and importance is the Guide published annually by Musical America of New York, the latest edition of which was received here last week. It is a remarkable digest of the musical resources of the United States and Canada containing information invaluable to everyone interested in any way in the continent's musical activities. The book contains not only general information bearing on the population of communities as low as 2000 but also gives a list of transportation routes, principal hotels, newspapers, concert managers, theatres and auditoriums, music dealers, choral societies, orchestras and operatic organizations in short, everything in the music line. A list of artists, local and of more than local importance, available for concert engagements is also appended, the list containing many hundreds of names. Of great value to the profession are articles on various phases of music, education and information.

FREE PRESS EVENING  
BULLETIN, WINNIPEG  
musical america.

Sends 1924 Guide

Five pages are allotted to Canada in Musical America's Guide for 1924 which has just come to hand. Montreal, Winnipeg, Toronto, Vancouver, Victoria and Ottawa furnish bulky paragraphs of information among the nineteen cities catalogued. In the front of the book are a few pointed

THE SAINT PAUL  
PIONEER PRESS.

## 1924 GUIDE COMPILED.

Supplement to Musical America

Musical America's 1924 Guide, just off the press, further describes itself as "A digest of the musical resources of the United States and Canada." Compiled by the late John C. Freund, its table of contents is a strong recommendation for the purpose it is supposed to serve in matters of statistics, names and general information. Following are department designations: Leading National Musical Organizations, Musical Education in America, How to Develop Your City Musically, Business Methods in the Music Studio, Hints for Prospective Concert Artists, Making a Concert Debut in New York, Musical Managers and How They Operate, Summer Music Study in the United States, A Listing of American Cities, "Listing of Canadian Cities, Artists Available for Professional Engagements, Some Representative Music Teachers, Schools of Music and Their Directors, Orchestras and Their Conductors, Music Conventions in 1924, Festivals and Music Weeks, and National Music Week.

## You will be Amazed

at the wide range of the  
valuable musical information  
contained in this  
314-page, pocket-size  
book of reference.

HONOLULU  
STAR-BULLETIN.Musical Digest  
Of America

The 1924 edition of Musical America's Guide is out, and copies have arrived in Honolulu. It contains a directory of more than 1600 musicians and more than 1600 teachers; information regarding schools of music, musical societies, orchestras, hotel and auditorium accommodations, and other valuable information for musicians, teachers

THE EVENING TRIBUNE  
PROVIDENCE

Musical conditions in America are set forth in detail in the new Musical America's Guide for 1924 which has just been issued. Similar in form to former editions, this year's Guide contains information about 1600 musicians, 1774 teachers located in 56 cities, 300 national music weeks, 794 cities and towns, 2500 hotels, 1500 newspapers, 800 music editors, 3000 indoor auditoriums, 100 outdoor auditoriums, 3000 managers, 8000 clubs, 2750 club officers, 1250 choral societies, 3000 music dealers, 723 schools of music and their directors, 841 orchestras and their conductors, 128 festivals and 14 national organizations and their officers.

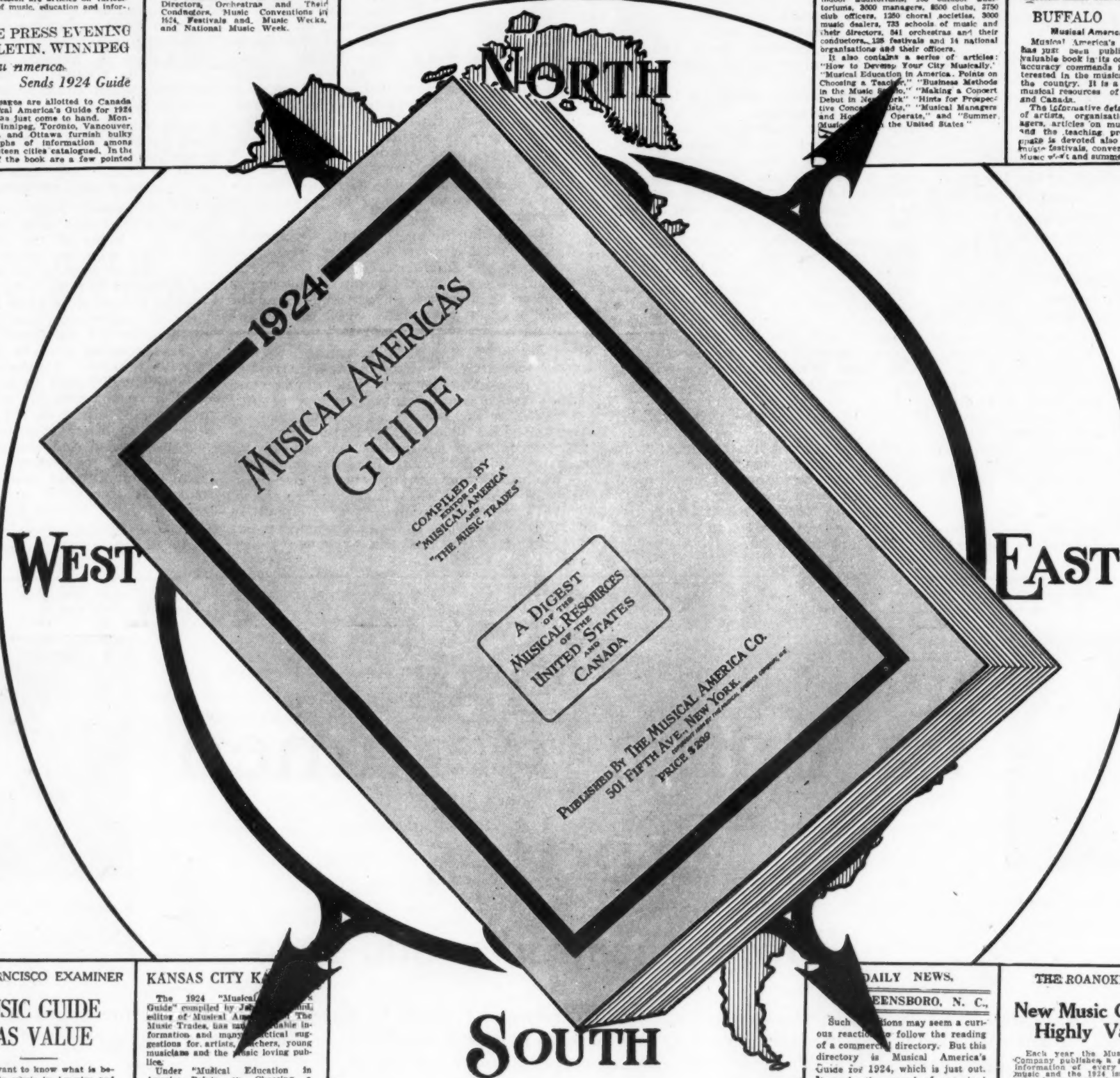
It also contains a series of articles: "How to Develop Your City Musically," "Musical Education in America, Points on Choosing a Teacher," "Business Methods in the Music Studio," "Making a Concert Debut in New York," "Hints for Prospective Concert Artists," "Musical Managers and How They Operate," and "Summer Music Study in the United States."

THE HARTFORD  
DAILY COURANT

The "Musical America's Guide" for 1924 has just received. It is of magazine size, numbering over 300 pages and contains a digest of the musical resources of the United States and Canada. It lists American and Canadian cities, including population, railroads, the principal hotels, newspapers and their musical critics, auditoriums, local managers, clubs and choral societies and leading music dealers. In addition to this far-reaching information, is furnished enlightenment on the leading national musical organizations, musical education in America, points on choosing a teacher, business methods in the music studio, hints for prospective concert artists making a debut in New York, managers and how they operate, summer music study in the United States, artists available for professional engagements, representative schools and teachers, orchestras and their conductors music conventions in 1924.

## BUFFALO NEWS

Musical America's Guide for 1924 has just been published, and this valuable book in its completeness and accuracy commands itself to all interested in the musical activities of the country. It is a digest of the musical resources of United States and Canada. This informative details include lists of artists, organizations and managers, articles on musical education and the teaching profession, while much is devoted also to accounts of music festivals, conventions, National Music Week and summer courses.



## SAN FRANCISCO EXAMINER

MUSIC GUIDE  
HAS VALUE

If you want to know what is being done in music in America and who does it, consult the "Musical America's Guide" for 1924, which has just been issued from the press. It is a practical compendium and its closely arrayed squadron of facts gives a better idea of the number and variety of musical enterprises in the United States than any other work before the public.

Take San Francisco, for example. Here are the names of the principal halls and their seating capacity. The newspapers are enumerated and the names of the critics. There is a list of local managers, with their addresses, also a list of "Others Who Engage Artists." The music clubs, the musical societies, the leading music dealers are set down, also the principal hotels, the railway and steamship lines. Similar information is given of all the principal cities of California and the other States of the Union. It is a valuable subpublication.

## THE DALLAS NEWS

## MUSICAL AMERICA GUIDE

Containing an extremely complete digest of the musical resources of the United States and Canada, Musical America's Guide for 1924 shows that musical appreciation is continuing its healthy growth. The list of music festivals and the number of cities observing National Music Week make an extremely good showing.

## KANSAS CITY KANSAS

The 1924 "Musical America's Guide" compiled by John C. Freund, editor of Musical America and The Music Trades, has just been published. It is a practical compendium and its closely arrayed squadron of facts gives a better idea of the number and variety of musical enterprises in the United States than any other work before the public.

Under "Musical Education in America—Points on Choosing a Teacher" is the following: "There is no period in the life of the pupil more critical than the first few years of his education, and the wise parent should use particular care to select the best possible teacher. The old fallacy that our teacher will do at the beginning is still too prevalent. The whole system of musical education is changing. The day when training the fingers to play and the eye to read was considered sufficient is now happily passing. The imagination and creative instinct, potential in all children, are now occupying the attention of able teachers. It is also essential to provide the beginner with the best possible instrument on which to practice. With these preliminaries provided for, the pupil, in later years, will be in a position to choose teachers and studies for himself with some degree of assurance."

The following organizations are listed as being ready to help in organization work to develop communities and cities musically: The National Federation of Music Clubs thru the extension division under the director, Mrs. Oscar K. Hindler, 2811 N. Dixie Avenue, Birmingham, Ala.; National Bureau for the Advancement of Music, director, C. M. Traimaine, 105 West Fortieth Street, New York; and the Bureau of Community Service, Inc., 315 Fourth Avenue, New York.

Young artists who are contemplating entering the concert field are advised to ask themselves: "What special gifts do I possess which will make my singing or playing distinctive in a field in which competition is exceedingly keen?"

The necessary preliminary arrangements, including the cost of a concert debut in New York, deemed so essential for assured success by practically all artists is also given.

The Cost to You Is \$2

A copy may be worth hundreds  
of dollars to you. Sold by better  
music dealers or sent post-paid.

MUSICAL AMERICA

Dept. 100

501 Fifth Ave., New York

## DAILY NEWS.

## GREENSBORO, N. C.

Such reactions may seem a curious reaction to follow the reading of a commercial directory. But this directory is Musical America's Guide for 1924, which is just out. It marks the spread of organized interest in music in this country, and its size is impressive. It reveals that there is not a state in the union in which institutions for the propagation of musical education are not being established and strengthened with surprising speed. The foundations are being laid for a great American music in the future. We may be decades nearer to it than we think.

## HOUSTON CHRONICLE

Sunday, June 15, 1924

Musical America's  
Guide Is Off Press

Musical America's Guide for 1924 is off the press, one of the most complete the company has ever turned out. It is a digest of the musical resources of the United States and Canada, and has been compiled annually for several seasons by John C. Freund, editor of Musical America and of the Music Trades.

Mr. Freund's passing recently has set the musical world wondering who will take up the important work he has laid down. At any rate, artists throughout the country will prize this year's "Guide" as one of the final works completed under his direction.

## THE ROANOKE TIMES.

New Music Guide  
Highly Valuable

Each year the Musical America Company publishes a guide for the information of every interest in music and the 1924 issue, just circulated, is one of substantial content and dress. Described as a digest of the musical resources of the United States and Canada, it is actually more than that, because it embraces a certain inspirational value that comes normally with a desire to keep abreast of the times.

This year's Guide is substantially bound, for frequent thumbing, has data indispensable to the professional musician, especially concert artists and orchestral performers and covers practically every field that touches the commercial element of spreading musical culture.

For the debut singer or instrumentalist there is expert advice on ways and means of getting an appearance; for the student there is suggestion or data as to courses and schools; for the concert manager, a list of performers, and every city making pretensions musically is listed as to musical organizations, available halls, and such other details as are of value.

The work is carefully and conveniently arranged for quick and effective reference and in general makes-up and content promises to prove one of the most popular of similar issues.

## THE WASHINGTON TIMES

The "Music Department" in receipt of a copy of Musical America's Guide for 1924. This year's guide is by far the most comprehensive of any yet published by the enterprising musical newspaper. It contains hundreds of helpful hints to students, artists, and concert managers, and should be included in the library of every musician.



## "HELP THE LIVING," SAYS EVA GAUTHIER

### Present-Day Composers Need Encouragement to Produce New Art

"People who are dead do not need our help any longer," says Eva Gauthier, explaining her preference for young composers. "If a composer cannot hear his work produced, he loses the incentive to write. It is futile, anyway to repeat forever the Schubert, Schumann and Brahms songs, lovely as they may be. Our present-day musicians must be encouraged to give us what they have, so that our own period shall not be sterile—so that music shall not stand still."

It is a kind of vocal chamber music that Miss Gauthier presents at her soprano recitals, as well as the recently introduced jazz group which created such excitement in the music world. With taste and patience, looking at each program as a serious work of art, an

aesthetic whole, Miss Gauthier collects novel works by modernists.

"American composers," Miss Gauthier says, "invariably occupy the place of honor on my programs. Their work is so good—and I love America and everything American."

"Although I am a French-Canadian by birth and was a Dutch citizen at one time, my home is in America. This is the only country in the world in which I should want permanently to live, and I think I have visited nearly all countries."

"Sometimes, for about a week or so, I am happy in Paris—but it does not last. It is America I always want to return to."

The prima donna type of singer—aloof, haughty and maintaining between herself and her audience an insurmountable barrier—is Miss Gauthier's especial aversion. In cubistic programs that alternately dismay and delight her hearers, she establishes an intimacy with them that has increased the popularity that would accrue from her voice alone. Her method of taking an audience into her confidence and explaining what she is trying to do is now widely imitated.

### LIGHT OPERA PREPARED TENOR FOR METROPOLITAN

Notable Singers Began Careers in Operetta—Some Comic Scores are Difficult

You never can tell.

There was once a tenor who made a hit in the "Waltz Dream," a New York production of a Strauss operetta.

Everyone said he would become a famous light opera star—and so he might have had he not disappeared.

Next came reports of the success in Italy, in grand opera, if you please, of Edouardo di Giovanni, none other than the "Waltz Dream" tenor.

Which goes to show that prophecies sometimes fail, though this was one that failed in the right direction.

In the course of time, Signor di Giovanni returned to America under his honest-to-goodness name of Edward Johnson. And today he is singing at the Metropolitan and giving many concerts.

But after all, his metamorphosis is not so strange. The scores of Strauss, like the music written by Sullivan for the Gilbertian libretti, call for real singing. So perhaps Mr. Johnson was not so far off the grand opera track as might superficially appear.

Nor is he the only grand opera singer to graduate from lower ranks. Mabel Garrison, coloratura soprano, came into notice not so very many years ago as a leading member in the cast of the "Count of Luxembourg," which had a Broadway run.

And there is Marie Ivogün, who knows what it means to experience comic opera success in Europe.

Knight MacGregor is another artist who sang in light opera before his name became associated with more serious undertakings.

You never can tell.

### TENOR IS CONFIDENT

Allen McQuhae Believes That Powers Work for Him

Allen McQuhae is one of those happy-minded tenors who is sure that all the powers in heaven and earth are working for him. His faith in his own future is unbounded and his Celtic enthusiasm never wanes.

"I like everything and everybody," he says. He never sits still and is nearly always excited.

Friends who like a joke at his expense declare that Mr. McQuhae nearly tossed his little son overboard when he was waving good-bye from the ship that took him abroad this summer.

Yet underneath all this apparent lightness Mr. McQuhae possesses much shrewdness and sound common-sense, combined with a keen insight into human character. He knows the business of singing thoroughly and knows how to make this business a success.

Harold Samuel Makes Bach Interesting to General Public

Harold Samuel is a pianist who has proved to the British public that the music of Bach can be made interesting

in an ordinary concert hall. In the course of six Bach recitals given in London, Mr. Samuel is reported to have brushed away the fear, often felt by the average concert-goer, that Bach's works are dull. His audiences increased in numbers, and enthusiasm mounted steadily through the series. Mr. Samuel is also credited with maintaining the true Bach spirit, which is distinct from artificial Bach traditions. In England he is accepted as the ideal Bach interpreter, as de Pachmann is of Chopin.

### MANY CONCERTS OCCUPY HEIFETZ DURING SEASON

Twenty-Eight Recitals in China Form but Part of Work Done by Violinist

Jascha Heifetz has, within one year, appeared in twenty-eight violin concerts through China and Japan, where he was showered with honors. He has toured the United States and Canada, has given three recitals and appeared twice with orchestras in New York, has played in Havana and in London, and completed his year by playing the Beethoven Concerto in Paris at the Beethoven Festival.

Mr. Heifetz was born in Vilna, Russia, Feb. 2, 1901. He began to play the violin at the age of three under his father, who was violinist in the theater orchestra. At the age of five he entered the Royal School of Music in Vilna, from which he was graduated before he was eight. Jascha was then taken to St. Petersburg, where he attracted the attention of Leopold Auer, who accepted him as a pupil.

Mr. Heifetz made his first public appearance at the age of five. He played the Mendelssohn Concerto at the age of six, and gave his first public recital at nine in St. Petersburg. Soon after he was soloist with the orchestra at Pavlovsk before an audience of 5000. Since then he has appeared in leading cities in Germany, Austria, Hungary, Russia, Norway, Sweden, Denmark, France, England, Scotland, Australia and the United States.

### HARP NEEDS PUBLICITY

"Most Beautiful Instrument of All" Claims De Stefano

"The harp is the most beautiful instrument in the world, but it needs a press agent."

So says Salvatore De Stefano.

Naturally, Mr. De Stefano plays the harp. He also likes velvet hangings and the smell of incense, which latter commodity he burns in his apartment. Incense evokes a mood in which he can think, Mr. De Stefano says. Americans, he complains, do not know how to live. He adds that he does.

Love is the soul of music, Mr. De Stefano asserts.

"To live, one must love," is his conviction.

The harp, he believes, has a future. A real future.

"It is played in heaven, if the reports we have are accurate," he explains. "Therefore it will continue to be played."

# WOLFSOHN MUSICAL BUREAU

INCORPORATED

Established 1884

## Forty Years Booking the World's Greatest Artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelmj, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreño, Jacques Thibaud, Mischa Elman, Herbert Wither- spoon, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efrem Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert.

## Artists Now Booking for 1924-1925

### Sopranos:

LUCREZIA BORI  
MABEL GARRISON  
EVA GAUTHIER  
MARIA IVOGUN  
HULDA LASHANSKA  
ELISABETH RETHBERG  
LOUISE HOMER STIRES  
MARIA KURENKO

### Contraltos:

MERLE ALCOCK  
LOUISE HOMER  
MARGARET MATZENAUER  
MARION TELVA

### Tenors:

MARIO CHAMLEE  
EDWARD JOHNSON  
GEORGE MEADER  
ALFRED PICCAVER  
ALLEN McQUHAE

### Baritones:

VINCENTE BALLESTER  
KNIGHT MacGREGOR  
REINALD WERRENATH  
CLARENCE WHITEHILL

### Pianists:

ALEXANDER BRAILOWSKY  
ERNST VON DOHNANYI  
JOSEF HOFMANN  
MORIZ ROSENTHAL  
MADAME LESCHETIZKY  
NICOLAI ORLOFF

### Violinists:

JASCHA HEIFETZ  
CECILIA HANSEN  
ALBERT SPALDING

### Cellist:

FELIX SALMOND

### Harpist:

SALVATORE DE STEFANO

### Special Attractions:

ISA KREMER, In Song Recital  
Third Consecutive Season

THE LONDON STRING QUARTET

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.

Fisk Building

250 West 57th Street

New York



# MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York  
THE MUSICAL AMERICA COMPANY, Publishers.

MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.  
Address, 501 Fifth Avenue, New York

**MILTON WEIL - - - Editor**  
**ALFRED HUMAN, Managing Editor**

CHICAGO OFFICE: Suite 1816 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills. ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd. PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 217 Northwestern Bank Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, 3221 Euclid Ave.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave., Wilkesburg Branch.

SAN FRANCISCO: Charles A. Quitow, 171 20th Ave.

LOS ANGELES, CAL.: Bruno D. Ussher, 705 Philharmonic Auditorium.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

HAVANA, CUBA: Caridad Benitez, 13 no. 250 altos. Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

**DELBERT L. LOOMIS, - General Manager**  
**JOHN F. MAJESKI - - Business Manager**  
**MAURICE B. SWAAB, Advertising Manager**

Telephone 0820, 0821, 0822, 0823 Murray Hill  
(Private Branch Exchange Connecting All Departments.)  
Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)	
For the United States, per annum.....	\$4.00
For Canada .....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, AUGUST 16, 1924

## SPORTSMEN IN MUSIC

WHEN Dr. T. Tertius Noble spoke of a sporting instinct among musicians in the course of his address before the annual convention of the National Association of Organists at Atlantic City, he touched upon a characteristic that is common to members of his profession.

Dr. Noble may not have realized that, in crediting others with sportsmanship, he was disclosing this attribute in himself; but "what thou seest, that thou beest" is an axiom that holds good in every calling.

Indorsing the contest movement for pupils, the organist of St. Thomas' Church in New York, who was re-elected president of the Association, lauded the "sporty feeling that exists among our students." Competitions, he said, set standards and helped the student to determine his exact position. Students who found themselves far behind their competitors were praised by Dr. Noble for accepting temporary defeat as a stimulus to further effort instead of as an excuse for discouragement.

All this is doubtless true, but the truth is not confined to conditions which Dr. Noble outlined. The church organist is continually taking chances and working against heavy odds. When the congregation complacently thinks of him as happily "playing the organ," as doing "merely this and nothing more," he may be "weary and ill at ease" from a variety of causes of which his hearers are ignorant. Yet the organist cheerfully meets these irritations as part of the weekly routine, and pluckily sets

about the business of devising a remedy for whatever is amiss. No type of performer gets less appreciation than he, for his performance is so good as a rule that excellence in his art is accepted as a matter of course.

Upon the organist's shoulders rests the burden of producing music that should conform to high principles, while still proving attractive to many persons whose tastes have not been cultivated to an understanding equal to his own. The work of choosing suitable material is in itself no light task. Then add the labor involved in choir rehearsals, the tact called for in smoothing over personal difficulties between soloists—who are frequently not less temperamental than opera singers—and the hours spent in private practice, all of which is exclusive of the teaching from which a considerable slice of his income may be derived, and it will be seen that the organist does not belong to the leisured class of musicians.

Undaunted, however, he plays the game, as genuine a sportsman as ever pitched a baseball or ran in a marathon. And if the organist does not come out of the contest a victor, he smiles, cheers the victor and enters the lists again.

## IF THE OCEAN WOULD SPEAK

IF only the ocean would speak in a language we all could understand, what tales might it not tell of the artists who travel to and from Europe during the summer!

Think of the Atlantic's long and distinguished list of guests. What a brave array of famous names is thereon inscribed. Great composers throng the ships' salons,—provided indisposition does not chain them to their cabins,—rival singers of international fame meet as equals, the conductor of an important orchestra will pass the salt at dinner and the most inconspicuous first-class passenger may not stroll upon the deck without coming face to face with some god of the piano world who modestly walks like a mere man.

What plans for festivals, what details of programs, what unwritten themes for immortal symphonies, what hopes for world-conquest the inscrutable, reticent ocean must hear! How readable would be the criticisms it could write of ships' concerts given by artists whose fees run into four figures!

Who does not envy the ocean the intimate glimpses it gets of celebrities off guard? Material for many a book of personal reminiscences is flung away on every voyage of migrating musicians. If the sea would only tell us, we should know, without recourse to contradictory rumors, whether a favorite prima donna drinks tea or coffee at breakfast, and how often she practises the scales.

## WHAT REINER'S VISIT MEANS

THE import of Fritz Reiner's triumph as guest conductor of New York Philharmonic concerts in the Lewisohn Stadium goes deeper than the mere record of a personal success, pronounced as this has been.

It is both as a musician of international repute and as leader of the Cincinnati Symphony that Mr. Reiner was welcomed in New York. It is what he brought from another American city, as well as what he will carry back there, that made his visit an event of more than passing importance. Through Mr. Reiner's coming we have learned what our neighbors want—and what they get, while they can measure their standards against ours and so form a just estimate of the critical judgment that prevails in another field.

The more we find out what musicians all over America are doing, the better work are we enabled to do ourselves. Every interchange of thought, such as results from entertaining a guest of Mr. Reiner's eminence, helps to broaden our sympathies and clarify our vision.

## Two Weeks' Notice Essential

SUBSCRIBERS who desire MUSICAL AMERICA to follow them regularly during their vacations should mail a card to the Circulation Department, giving their summer address. At least two weeks' notice is necessary.

## Personalities



Bain News Service

### A Critical Time for the Strad

A violin is, to a violinist, what a child is to its mother. A woman player whose fiddle developed a crack through translation to a cold climate, wept copiously while she watched the wound being sealed up by a repairer. Socrate Barozzi, Rumanian violinist, did not weep when he found his \$27,000 Stradivarius needed "doctoring," but he did carry it 3000 miles to the violin hospital of which Albert Hill is the head in London. In this picture, Mr. Barozzi is seen on the right, about to hand the precious instrument over to Mr. Hill. But, unlike the woman violinist, Mr. Barozzi seems to be contemplating the proposed treatment quite cheerfully.

**Zimbalist**—Efrem Zimbalist is a father after a boy's own heart. "Does your little son always have dirty hands, like my young son?" inquired a mother to whom he was introduced in the green room after one of his violin recitals. "Certainly," smiled Mr. Zimbalist, "no little boy should have clean hands!"

**Bloomfield Zeisler**—Fannie Bloomfield Zeisler is one of those women pianists who is content to be thoroughly feminine. "I have never heard any great pianist play the Chopin Berceuse as expressively as you do," said a musician to her. "Of course not," replied Mme. Bloomfield Zeisler. "You have only heard it played by men, and none of them have ever been mothers."

**McCormack**—John McCormack does not like singing in opera because he considers it illogical. "I have sung in operatic performances once in a while, just to keep my hand in," he says, "but opera is to me absurd. Think of it! You have a phrase, 'I love you.' You begin it on one side of the stage and wander about all over the place before you finish." Incidentally, Mr. McCormack calls "Don Giovanni" the "finest opera ever put into the heart and mind of man to create."

**Rosenthal**—Moriz Rosenthal has a habit of saying unexpected things—sometimes to the discomfort of his associates. When a child he played before a royal personage, who graciously extended his hand to be kissed. Rosenthal, however, drew himself up to his full, if limited, height and clasped his hands firmly behind his back. Reproved afterwards for his independent stand, the young pianist demanded: "Why should I kiss his hand? I'm not a woman!" Years later, criticized for not making the piano "sob," Mr. Rosenthal asked tartly: "Why should I?" He added: "I'm not a woman!"

**Boulanger**—Nadia Boulanger, French composer, organist, pianist and lecturer, is one of the most sought-after musicians in Paris. When competitions are held at the Conservatoire for the Prix de Rome, contests which require that each competitor perform before a committee of judges, there is a general demand for her services as accompanist, because all know her extraordinary facility for reading scores and for reproducing orchestral effects on the piano. During her American visit next season, Miss Boulanger will lecture in English on the modern musical idiom, showing the harmonic and tonal basis on which it is constructed.

**Rogers**—Ruth Rogers, soprano, believes the operatic aria may have a legitimate place on recital programs. "There are many cities in which opera is never heard," explains Miss Rogers. "Phonographs have acquainted the people with many famous arias and these people are anxious to hear the arias sung by a visiting artist. Although purists may make out a case against the practice of including an aria on a recital program, the pleasure which the aria gives to many audiences is more than a justification for it. In an operatic center, an aria may well be considered an intruder on a recital program, but in most cities it is a welcome addition."

**Cervi**—To have sung for fifty years without ever lacking an engagement, is the record of Natale Cervi, bass, who is with the Zoo Grand Opera Company in Cincinnati this summer. Mr. Cervi knows some seventy operas, "back to front," so thoroughly that if his voice were simultaneously soprano, contralto and tenor, as well as bass, he could sing every rôle. As a matter of fact, Mr. Cervi frequently does sing other arias than his own, off stage, in the manner of a prima donna and greatly to the delight of his colleagues. He is a born humorist, as he has proved by his fun-making when assuming the characters of Benoit and Alcindoro in "Bohème," or the Servant in the "Secret of Suzanne." But he can be as serious as anyone, as he has shown in other parts.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Too Much for the Burglar



BURGLAR, making an early evening "break" into a fashionable house, found himself unwittingly in the music room. Hearing steps, he hastily withdrew behind a screen just as the eldest daughter of the house entered. Advancing to the piano, she practised high soprano scales for half an hour, when her younger sister came in and diligently embarked upon an interpretation of "O don Fatale."

Scarcely had she finished when the eldest son appeared to carry out the instructions of his teacher in regard to "Celeste Aida;" and, that over, the youngest member of the family followed with the runs of "Who May Abide."

Hopefully then the burglar waited for the curtain to be rung down, but when the four stood up together and started the Quartet from "Rigoletto," he staggered out from his hiding place and falling at their feet cried:

"For heaven's sake, have me arrested!"

### PERMANENT CONDUCTOR SCORES AS GUEST IN MODERN SONG RECITAL

Classics Applauded by Thousands with  
Many Seats Vacant in Overflow

LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra, scored a triumph last night as soloist with the Philharmonic Orchestra in the third concert of the Detroit Symphony under the direction of Leopold Stokowski at Carnegie Hall. This was his first Boston appearance.

The audience, which stormed the doors of the Little Theater, gave the young Dutch conductor a veritable ovation as he took up the baton to complete his thirty years of service with Mr. Hertz's men, and many old-timers in the audience remarked on the striking similarity to Vladimir Golschmann. The orchestra greeted the veteran Russian with a fanfare as he came in from the wings, and he responded with a witty little speech, in the course of which he sang the "Star-Spangled Banner." The rules of the Syracuse Symphony were suspended to permit an encore.

The program consisted of Tchaikovsky's "Pathetic" Symphony, and never has this fine old concerto sounded so well since the days of Mario and Grisi. "Sarasate redivivus" said many, and the

applause continued until the hall attendants closed the lid of the piano, after which the Prelude to "Die Meistersinger," rendered in stirring fashion by Mr. MacCormack completed the program, which was well chosen and played in accordance with the best traditions of bel canto. The program will be repeated on Saturday, who was a sympathetic accompanist.

BOB SIMON.

### While the Band Plays

HE: I know that piece; it's the Wedding March, isn't it?  
She (softly): No, it's the "Maiden's Prayer."

### Sicut Est!

THIS the voice of the teacher,  
I hear him opine:  
"If you'll study a year with me  
All will be fine.  
Inside of a twelvemonth  
You certainly can  
Be singing inside  
The Metro-politan!"  
(My verse it is halting,  
My metre unsound,  
But so is this teacher,  
You've probably found!)

### Experience Tells

CECILIA had been such a patient little girl all through an attack of laryngitis that when she recovered her mother took her to a concert as a reward. Near the end of the program, when the prima donna indulged in coloratura flights, with many a roulade and trill, the young auditor exclaimed:  
"Oh Mother! Doesn't she gargle her throat just beautifully."

IT isn't exactly cool this week in New York, but won't the poor critic wreak his revenge on the coolly summering artist by next winter's "roasting!"

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### "Hoffmann" at Metropolitan

Question Box Editor:

When was "Tales of Hoffmann" last sung at the Metropolitan and what was the cast?  
F. B.

New York City, Aug. 9, 1924.  
It was sung twice during the season of 1913-1914, with Jörn, Hempel, Bori, Aida, Reiss, Rothier and Segurolo.

???

### Busoni's "Arlecchino"

Question Box Editor:

When and where was Busoni's opera "Arlecchino" first given?

X. W. Y.

Boston, Aug. 8, 1924.  
In Zurich in 1918.

???

### Varia

Question Box Editor:

1. Give proper pronunciation of "Haensel und Gretel"; 2. Of the composer Liadoff; 3. Can you give me any information about "The Music Box" by Liadoff? 4. Where was the composer Dukas born? 5. Tell me something about the Dances from Henry VIII by Saint-Saëns. 6. What is the meaning of "lasseu" used in describing a passage in one of Liszt's Rhapsodies?

M. L.

Milford, Mich., Aug. 7, 1924.

1. "Hennsl oont Graytl"; 2. Lee-ah-

dawf; 3. The French title is "Tabatière à Musique," which is literally "musical snuff-box." The piece is supposed to represent a snuff-box with a tiny music-box inside which plays when the box is opened. They were popular in Europe in the Eighteenth Century; 4. Paris, Oct. 1, 1865; 5. They are dances which occur in Saint-Saëns' opera, "Henry VIII," which was first produced at the Paris Opéra, March 5, 1883; 6. It is a languid movement used as an introduction in the Rhapsodies.

???

### "Alessandro nelle Indie"

Question Box Editor:

Who composed the opera entitled "Alessandro nelle Indie?"  
G.

Boulder, Colo., Aug. 6, 1924.  
No less than twelve settings of an opera with this title are listed. They are by Bertoni, Bianchi, Cherubini, Cimarosa, Cocchi, Corri, Graun, Jommelli, Gluck, Leo, Piccini and Porpora.

???

### The Swinette

Question Box Editor:

Was there ever such an instrument as a swinette, and if so what was it like?  
C. G. T.

Sacramento, Cal., Aug. 8, 1924.

There is a story of a mediaeval monk who traveled through Germany and Italy collecting pigs with differently pitched

# STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

## STEINWAY & SONS STEINWAY HALL

107-109 E. FOURTEENTH ST.  
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va.; and represented by the foremost dealers throughout the world.

squeals. When he had an octave of squeals he put the pigs into pens with a contrivance connected with a rude keyboard by which, when a key was depressed, a spike struck the pig, causing him to emit the desired squeal. The instrument, it is said, was presented to the then reigning pope.

???

### "Mise-en-Scene"

Question Box Editor:

What is the exact meaning of the term "Mise-en-Scène?"  
F. J.  
Des Moines, Iowa, Aug. 7, 1924.

Literally "stage-setting," but the term is also used to mean the tradition associated with the dramatic side of an operatic rôle.

???

### Vibrato or Not?

Question Box Editor:

Is there any question about the necessity of the vibrato in the left hand in violin playing?  
S.

Norman, Okla., Aug. 8, 1924.

Some players of the old school hold that it is not necessary, but the balance of opinion of the present day is in favor of it.

## Contemporary American Musicians

No. 340

Henry Souvaine

HENRY SOUVAINE, pianist-composer, was born in Salt Lake City, Utah, June 18, 1894. He received his



Apeda Photo,  
Henry Souvaine

general education in the public schools of his native city and went afterward to the University of Utah. His father being a prominent mining engineer, Mr. Souvaine was destined for a similar career. As a very young child he exhibited musical talent and began the study of violin when six years old with Anthon Pedersen, and continued later with George Skelton, formerly assistant to Joachim. He also had piano lessons with Gratia Flanders and appeared in public as a child prodigy violinist. Mr. Souvaine's father was a cultivated amateur musician, but did not wish his son to make music his profession. Consequently, from the age of thirteen to eighteen he did no regular

music study, giving most of his time to the subject of mining engineering. Nevertheless he undertook the study of harmony by himself and when fifteen composed "Mood of a Mandarin," a piano number which has been played with much success. In 1914, Mr. Souvaine moved to New York, where he studied with Alberto Jonas and Ernest Hutcheson. He was also in close association with Leopold Godowsky, receiving much valuable advice from him, though not actually his pupil. During the war he served in the aviation corps and also in the artillery, but was honorably discharged on account of physical disability. He then joined one of the first companies that went across to entertain the A. E. F. Mr. Souvaine made his New York recital début in Aeolian Hall on April 31, 1920. He was an early member of the Committee for Advancement of Music and made three trans-continental tours giving lecture-recitals and talks to business men and in schools and colleges on the necessity for more music. Since the close of the war he has given over 500 recitals in all parts of the country. Among his compositions, "Cameos" for the piano, now in the press, has been the most widely played. He is at present at work upon three ballets for current musical productions.



## Brilliant Production of "Meistersinger" Marks Opening of Bayreuth Festival

(Continued from page 3)

seemed to me the women's shadows appearing at the window, were much too large. The newly designed workroom of *Hans Sachs*, in the first scene of the third act, was appropriately bourgeois, comfortable and sunny.

The Festival scene in the last act had a magic of its own, without which the effects could not be approximated. Our last "Meistersinger" at the Metropolitan offered a brilliant festival scene; but it was too new, too pompous, a little too ostentatious. It lacked the authentic atmosphere of the time. Here Siegfried Wagner produced his masterpiece. A meadow in a romantic setting; in the background old Nürnberg with the Burg and the proud church tower rising up on high. The girls of Fürth come merrily from the boats and the dance proceeds, using all the art of the ballet and still remaining of the soil. Over the river, Siegfried Wagner has built a bridge from which the Guild begins to sing, coming to the foreground later to allow the procession of the mastersingers to proceed. The height of the judges' platform gives opportunity for impressive and natural harmony of the grouping, and the art of the grouping is one of the greatest glories of Bayreuth.

### Production Is a Triumph

The "Wacht auf" chorus was indescribably sonorous and the final chorus also rang out mightily. Some of the delicate nuances must still be brought out, but Siegfried Wagner, the thoughtful and imaginative stage director, will see that it is done. When *David* sings the powerful Meistersinger instructions to the *Knight*, he seizes a little book to refresh his memory, this coming from the argument that he himself could be a Meister if he only knew the rules by heart. According to *Hans Sachs'* orders *David* must close the shutters before he goes to the festival, but the régisseur lets *David* boldly draw the curtain—the same one which at the beginning of the festival scene the *Herald* draws apart.

That the whole production was a triumph is already proved; there is less to praise in the performance which from the point of voice and singing gives much ground for sharp criticism. In Bayreuth the attempt is worth everything. If the production is good, brilliant even, the performance will not detract from it. Before everything, it must be admitted that among the voices there were very few, in our opinion, that were rich and beautiful. And the method of voice production too often left much to be desired, frequently there was a deplorable lack in the vocal effects. Beyond such criticism was the chorus and some of the soloists whom I will mention.

As a portly man in his noble Dürer make-up, bourgeois, strong and yet poetically interpreted, Hermann Weil presented a revival of his portrait of *Hans Sachs*, known in New York for years. His cobbler-poet was, above all, more lyric than dramatic, therefore the vigorous accent, namely in the sorrowful renunciation, did not reach its full effect. The last scene found him vocally somewhat tired.

Always a pillar of the performance, Carl Clewing nevertheless made the young hero only partially satisfying.

Before all he neglects the facility and equality of the material, good voice production and full lyric conception and vigorous interpretation of the part. This was no bold novice who took upon himself the fight of the impetuous youth against the commonplace stubbornness and mediocrity and bravely carried off his sweetheart. I will gladly grant you that Mr. Clewing was formerly a well-known and worthy actor, who has only recently devoted himself to singing and incidentally produces some pleasing lyric effects.

### Schultz's "Beckmesser"

The *Beckmesser* of Heinrich Schultz remains in my memory from 1911 as the outstanding event of the performance. Now, even more than before, I came under the spell of this remarkable characterization, which is so well-rounded and unified, that one forgets the enormous amount of detail work in it. His very appearance, with an expression, formerly noble but now unbalanced through bitterness and an unhappy love for music akin to a love for an earthly Magdalen, makes us understand the Beckmesser-Drama. This *Beckmesser* holds himself aloof from the habitual exaggerations of the rôle; even at the height of the street scene he eliminates all suggestion of caricature from his interpretation and in the end he almost arouses sympathy. A performance, powerful, as if molded and a full voice which he uses in a masterly fashion to emphasize his effects.

Willy Bader portrays *Pogner* with somewhat shadowy outlines; he sings the part in a pleasing bass, more lyric than powerful. In the ensemble the ringing bass voice of Herr Watzke stood out, the individual singers were at times distinguishable and at others as, for example in the first act, united to give a

### Annie Marshall and Louis Dornay Join English Opera

Annie Marshall, soprano, and Louis Dornay, tenor, have joined the English Grand Opera Company, which will present the "Ring" cycle of Wagner operas in English next season. Mme. Marshall, who is the wife of Charles Marshall, tenor, of the Chicago Civic Opera Company, will make her first appearance as *Brünnhilde* in "Götterdämmerung" in Symphony Hall, Boston, on Nov. 20. Mr. Dornay will sing the rôle of *Loge* in "Rheingold" on Nov. 10 in Carnegie Hall, New York.

### Local Musicians Active in Kansas City, Mo.

KANSAS CITY, Mo., Aug. 9.—Emilie Arendt, Beth Kamoss and Henry Arendt, pupils of Sue Drogmund, furnished the program Aug. 5 for the soldiers in Veterans' Hospital. They were assisted by Edith Beverford. Hans Feil gave an organ recital recently at the dedication of the new organ in St. Peter's Evangelical Church. Mrs. Feil sang a group of songs.

CHICAGO, Aug. 9.—Maurice Rosenfeldt, music critic of the Chicago *Daily News*, pianist and teacher, has left with Mrs. Rosenfeldt for a vacation in Canada and the East.

vital, stirring performance. Really unfortunate was the *David* of Hans Beer, which was above all too loud and lacked all charm, and which was marked by annoying mannerisms. This performance showed "drill" in its worst form. The dry tone quality added no pleasure to the interpretation.

Lily Hafgren-Dinkela, the same singer who as Lily Hafgren-Waag was so well-received at the last festival, this time aroused no enthusiasm. In appearance much too buxom, in dress much too fashionable, she made of the lively peasant girl an almost heroic figure. Vocationally her still powerfully clear voice first showed itself to advantage in the quintet, but even her best efforts were spoiled by the inadequate performances of her partners. Lotte Dörwald was a *Magdalen*, who gave us a vocally and dramatically effective performance.

You can imagine the triumphant effect of the production when even these weak points could not spoil the illusion. In future performances more attention will undoubtedly be given to the individual rôles. At this time the most difficult step, the revival of the sacred, artistic Bayreuth institution, is preeminent. It must be regretted that the great artists who were invited showed, for the most part, no understanding of the greatness and importance of the Bayreuth undertaking. This is wrong, for we still need a Bayreuth, a seat of tradition, a school of Wagner interpretation. So we shall consider this first performance as a dress rehearsal, after which much better work can be done. It is at least a consolation to be able to state that the second performance, "Parsifal," brought far more effective vocal interpretations, while the scenic production was the familiar and enchanting one. The greatest fortune of this performance was the discovery of a new young tenor, a Dane, Lauritz Melchior, who, in the title rôle, showed that even in these sterile times a predestined young Wagner hero may arise. Even today I would like to see him in an assured place on the Metropolitan roll of honor. In my next article I will write more of this "Parsifal."

### Vera Curtis Sings for Woman Pays Club

Vera Curtis, soprano, was the guest of honor at a recent luncheon of the Woman Pays Club at the Algonquin Hotel. Miss Curtis won enthusiastic applause with her beautiful singing of an aria from "Andrea Chenier," Carl Hahn's setting of "Trees," and "Caro, caro mio bambino," an Italian folk-song. Willis Alling accompanied.

### Minneapolis Symphony Engages Ora Hyde

Ora Hyde, soprano, has been engaged to appear with the Minneapolis Symphony on Nov. 30. Miss Hyde has lately gone under the management of the State Concert Bureau, New York.

### Lappas to Sing in "Messiah"

Ulysses Lappas, tenor, has just been booked for an appearance in a performance of "Messiah" Dec. 12 in Norwalk, Conn. During the week of Oct. 6, he will give recitals in Cleveland and Pittsburgh.

Mieczyslaw Munz, young Polish pianist, who made successful appearances in the United States the past two years, is now in Australia after a tour of several months in China and Japan. On his return to the United States, he will play in the West.

Mischa Levitzki, pianist, has decided to prolong his stay on the Jersey coast until late in the fall. His eighth American tour will not begin until Jan. 5.

### Porter Summer School Concludes Special Piano Course

BOSTON, Aug. 9.—The closing exercises of the Porter Pianoforte Summer School were held last Friday in Pierce Hall, Copley Square. F. Addison Porter, conductor of the summer school, reported a successful season and made an address. An informal reception was held by Mr. and Mrs. Porter and an excellent musical program given, including works by Beethoven, Chopin, MacDowell and Chopin-Liszt. The pianists participating were Marie Harker, Dorothy Slayton, Willa H. Astill and Hannah J. Evans. At the close of the concert certificates were awarded to the following: Willa H. Astill, Ruth V. Citron, Hannah J. Evans, Ruth Glass, Juliette Houle, Sister Harriet Seton, Esther Lapidus, Sister Marianna, Lillian Rich, Sister Rita Josephine, Dorothy Slayton and Suzuko Yamamoto. During the season five artist recitals were presented by the school. These were given by Laura Luxtable Porter, Minnie Wolk, Rosa Frutman, Grace Cronin, and by the members of the artists' class. These concerts were well attended and the students' work reflected credit on their preceptor.

W. J. P.

### Frederic Tillotson Plays in London

BOSTON, Aug. 9.—Frederic Tillotson, pianist, who has been in London, England, for the last two months studying with Tobias Matthay, appeared in one of the Matthay Concerts, held at the Queen's Hall on Tuesday evening, July 22. Mr. Tillotson played Mozart's Andante from Sonata in A, assisted by Carlos Buhler. In a recent communication, Mr. Tillotson expressed himself as highly pleased with his new preceptor. While in London, Mr. Tillotson visited Herbert Hughes, composer, and was guest at his studio. Mr. Tillotson plans a lengthy stay in London. W. J. P.

### Gladys Simmonds to Live in Vancouver

VANCOUVER, B. C., Aug. 9.—Gladys Simmonds, soprano, formerly a member of the Beecham Opera Company and also of Covent Garden, has arrived in the city to take up her residence. A. WINIFRED LEE.

### REX TILLSON

COACH ACCOMPANIST

168 East 51 Street

New York

Plaza 4426

### ELDON MURRAY

Violinist

Composer

Director Peoria Civic Orchestra, 237 N. Monroe St., Peoria, Ill.

Programs featuring his "Poeme," "Rhapsodie," "Vision"

Management: H. & A. Culbertson

4832 Dorchester Avenue Chicago

Aeolian Hall New York

### ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals

2025 Broadway, New York City

Telephone Columbus 6074

DR. ARTHUR D.

### WOODRUFF

TEACHER OF SINGING

Studio, 810 Carnegie Hall

New York City

Telephone Circle 0321 Mondays in Philadelphia

REUBEN

### DAVIES

American Pianist

Concert Management

MORNER-WITTE

3000 Troost Ave., Kansas City, Mo.

CHICKERING PIANO—AMPICO RECORDS

### ADLER

HARPIST

Concerts, Recitals, Season 1924-25

Mgt.: SAMUELS MUSICAL BUREAU

Phone Lackawanna 7146 1493 Broadway, New York

### KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

## Examples of tone production aid both teacher and pupil

A man's voice does not demonstrate well to a woman student and vice versa, but with the

### Oscar Saenger Course in Vocal Training

actual examples of tone production are afforded for each student's type voice, and so are of invaluable assistance.



Victor Records of the Oscar Saenger Course are on sale by all dealers in Victor products. Ask to hear them.

Victor Talking Machine Co., Camden, N. J.



## STENOGRAPHER WINS IN MEMORY CONTEST

### 2173 Participate in Goldman Band Competition in Central Park

As a special feature of the Goldman Band Concerts on the Mall in Central Park, New York, a music memory contest was held as the first half of the forty-sixth concert on the evening of Aug. 4. Blanks with forty spaces for names of numbers played and those of their composers were printed on the reverse of the programs, which were filled in by contestants and collected by the ushers.

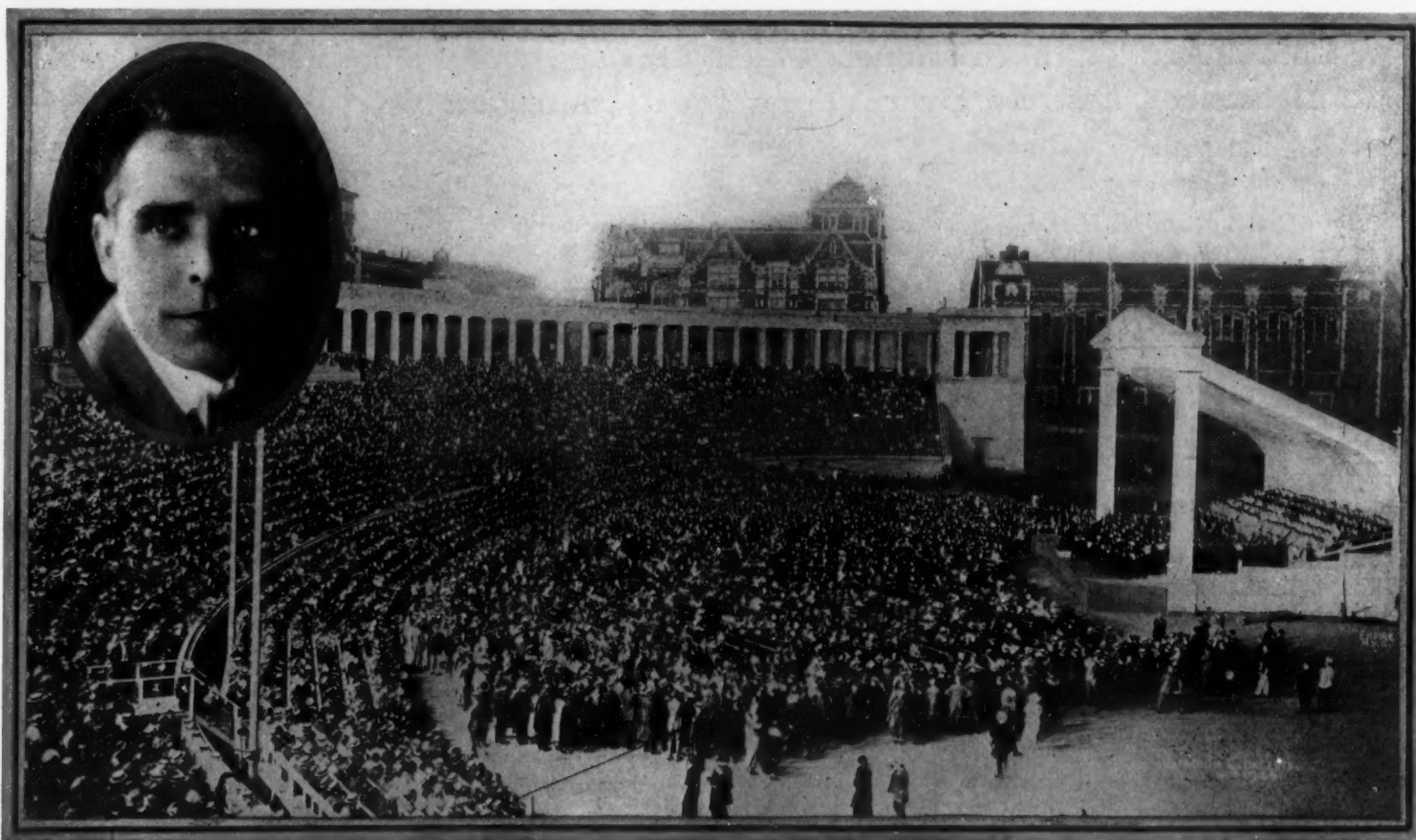
The total number of lists submitted was 2173 and the general average of answers very high, more than one-fourth achieving a score of seventy-five per cent. The prizes, silver and bronze medals, were awarded to Valeria Vighetta of Corona, L. I., Samuel Marks and Herman Hess. Miss Vighetta, who is a stenographer, and Mr. Marks, a grey-haired veteran, tied for the first prize, both naming thirty-nine numbers correctly out of forty. As only one first prize medal had been struck, Mr. Marks accepted second place. Miss Vighetta was ill and unable to attend in person to receive her medal.

The numbers from which excerpts were played for the contest are as follows:

Pomp and Circumstance.....	Elgar
Oberon.....	Weber
Andante, Surprise Symphony.....	Haydn
Aida.....	Verdi
William Tell.....	Rossini
Meistersinger.....	Wagner
Peer Gynt.....	Grieg
Chorale and Fugue.....	Bach
2d Hungarian Rhapsody.....	Liszt
Masaniello.....	Auber
Madama Butterfly.....	Puccini
Marche Militaire.....	Schubert
Andante, 5th Symphony.....	Beethoven
Marriage of Figaro.....	Mozart
Parsifal.....	Wagner
Pagliacci, Intermezzo.....	Leoncavallo
Kamennoi Ostrow.....	Rubinstein
Largo.....	Handel
Unfinished Symphony.....	Schubert
Pathetic (6th) Symphony.....	Tchaikovsky
Largo, New World Symphony.....	Dvorak
Finale.....	Sullivan
Barcarolle.....	Offenbach
Humoreske.....	Dvorak
Menuet.....	Boccherini
To Be a Wild Rose.....	MacDowell
Menuet.....	Beethoven
Egyptian March.....	J. Strauss
Serenade.....	Moszkowski
Blue Danube Waltz.....	J. Strauss
Anvil Chorus.....	Verdi
Intermezzo, Cavalleria.....	Mascagni
Waltz.....	Brahms
Menuet.....	Paderewski
Traumer.....	Schumann
Spring Song.....	Mendelssohn
Song of India.....	Rimsky-Korsakoff
Volga Boat Song.....	Traditional
Sextet from Lucia.....	Donizetti
Pioneer March.....	Goldman

Mr. and Mrs. Murry Guggenheim and Mr. Daniel Guggenheim, donors of the concerts, who have been in Europe for several months but who returned recently, attended the concert on the evening of Aug. 3 and were much gratified at the size of the audience.

## 17,000 Persons Hear Beethoven's "Ninth"



Immense Audience, Listening to Master Work, Performed by Philharmonic Orchestra and the Oratorio Society in the Lewisohn Stadium, New York—Inset: Willem van Hoogstraten, Conductor

ALTHOUGH Beethoven's Ninth Symphony has long been regarded by many critics and writers as representing that immortal master at the zenith of his powers, it remained for the performance at the Lewisohn Stadium in New York by the Philharmonic under Willem van Hoogstraten on July 18, to suggest that this work rivals some of the earlier compositions in popularity.

Some 17,000 persons, comprising one

of the largest audiences in the history of the Stadium concerts, stormed the Stadium to hear the orchestra, which had the assistance of a chorus of 200 voices from the Oratorio Society of New York. The response on the part of the immense audience prompted a repetition of the work on the following Monday night, when another huge audience of music-lovers availed themselves of the opportunity to hear it performed in the

open air. Although other Beethoven works have been among the most popular in the repertoire of the Stadium concerts for several summers, it is said that the famous Ninth Symphony had not been previously performed in the open-air in New York.

The soloists on both occasions were Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Fraser Gange, baritone.

### CHICAGO MUSICAL COLLEGE ENROLLS AUTUMN CLASSES

#### Summer Faculty Disperses for Vacations in Europe and America

CHICAGO, Aug. 9.—Incoming registration will be the chief activity of the Chicago Musical College for the month of August. The summer master courses were completed today, with several of the distinguished visiting teachers bringing to a close their local engagements for the season. Others concluded their work last week, and have already left town. The college is now looking forward to an unusually enterprising fall term, which opens Sept. 15, with a large faculty assembling to give courses of study in many branches of work.

Meanwhile vacations are occupying many of the instructors. President Felix Borowski sailed Aug. 6 with Mrs. Borowski, on the Ohio, for a lengthy stay in Europe. Léon Sametini and Sergei Klibanski were passengers on the Olympic, sailing the same date. William S. Brady has gone to New York, as has Herbert Witherspoon, whose plans for the summer were indefinite upon his departure. Richard Hageman left to conduct orchestral concerts in Pennsylvania. Percy Rector Stephens has returned East. Xaver Scharwenka left on Thursday to visit in the State of New York. Leopold Auer and Mrs. Auer are at Hot Springs, Va., and will remain there until Mr. Auer resumes his work in New York.

Clarence Eddy, Carl Busch, Edoardo Sacerdote and Burton Thatcher are still in town. Edward Collins remains here as well, and will teach piano one day a week throughout the rest of the summer. Graham Reed, who had a very successful first term here, left for New York on Thursday, and will make his way back to Chicago in time to teach the phenomenally large class already enrolled for him at the college in the autumn.

Mabel Sharp Herdier, Mr. Brady's assistant, set out for Canada yesterday. Moissaye Boguslawski and Max Fischel will spend the month in Estes Park, Colo. Dr. Frey Lulek will be in Wisconsin. Frank Dunford, auditor of the college, will go to Crystal Lake. Howard Potter, assistant manager, will leave Aug. 23 for Shanti Niketan, an island situated in St.

Mary's River, between the American and Canadian Soo. Fannie B. Linderman, member of the Dramatic Art and Expression Department, and well known as a poet, has been entertained in the West, where she plans to visit Hollywood, Portland, Alaska, Vancouver, Bannf and Lake Louise.

#### Paul Althouse and Arthur Middleton to Tour Australasia Again

A return tour of Australasia has been arranged for Paul Althouse, tenor, and Arthur Middleton, baritone. The two singers were so successful on their Australasian tour in 1922 that they have been booked for a series of joint recitals there in the summer of 1925. Their American managers are Haensel & Jones.

#### Schools Award Degrees in Vancouver

VANCOUVER, B. C., Aug. 9.—Evelyn Ransom won the degree A. L. C. M., and diploma for piano at the recent examination of the London College held in this city. Winners in the advanced senior piano grade were Florence Olson, Barbara Fraser, Nora Harris, Margaret

Smith and Frederick Nelson. First class honors were won by Irene Lee, Gordon Drake, Florence Koen and Morgan Rhodes in the elementary piano examinations held in this city by the Canadian Academy and Toronto College, recently amalgamated. First class honors in preparatory piano examinations were obtained by Margaret Bird, Arthur Donald and Marjorie Kilgour. The practical examinations of Trinity College were conducted by Albert Mallinson of London. In the senior division of piano-forte, Dolcie Smith won honors. The examinations included piano, violin and elocution.

A. WINIFRED LEE.

#### Harriette Cady Appears in East Hampton Pageant

EAST HAMPTON, N. Y., Aug. 12.—Harriette Cady played an important rôle in the recent historical pageant to celebrate East Hampton's 275th anniversary. Miss Cady was a member of the committee for the Revolutionary episode and acted the part of an early resident of East Hampton. Three subscription piano recitals by Miss Cady opened on Aug. 11, with a program of primitive music. The second of the series will be a Chopin recital on Aug. 18, and the third, a Russian program, on Aug. 25.

The World Famous  
Japanese Prima Donna Soprano  
**TAMAKI MIURA**  
Guest Artist—San Carlo Opera Co.  
Incomparable Madam Butterfly

**Concerts—**  
Songs  
Operas

Russian  
English  
American  
Irish  
Scottish  
German  
French  
Italian  
Japanese

"Butterfly"  
"Iris"  
"La Bohème"  
"L'Oracolo"  
"Madame Chrysanthème"  
"Faust" (in French)

Nipponophone Records in Japan

ALDO FRANCHETTI  
Noted Conductor-Composer at the Piano

Management:  
Fortune Gallo  
Aeolian Hall, New York City

BARONESS  
NORKA

ROUSKAYA

RUSSIAN DANCER  
and VIOLINIST

Now Touring Europe



Booking for Season 1924-1925

Management Louis C. Sepulveda  
474 Central Park West, New York City



# A Pianists' Battle That Lasted for Two Days

How Combat Ended in a Banquet Which the Guest of Honor Did Not Attend—  
Massenet's Distress Over Voting for a Contestant Who Was Not His  
Friend's Pupil

By MORIZ ROSENTHAL

(Translated for "Musical America" by  
Jacques Meyer)

**I**N the spring of 1902, when the critics of Vienna, taking themselves very seriously, presented a solid front against me, I was invited, as a representative of Austria, to become a member of the jury organized to bestow the Prix Diémer.

Diémer, then professor at the Paris Conservatoire, had instituted a prize of 4000 francs, the contestants to be limited to pianists who, during the previous ten years, had graduated from that institution. It did not matter under which professor they had studied. The contest soon developed into a guerrilla war, ending in a hot piano battle which lasted for two days. It raged from early morning until late at night.

The jury included some brilliant names: Massenet, Saint-Saëns, Planté, Wormser (the composer of "L'Enfant Prodigue"), Paderewski, Pugno, Paladilhe, Philipp, Chevillard (conductor of the Lamoureux Orchestra) and the Belgian pianist, de Greef. Before the fight began, gossip of the Conservatoire's corridors had it that Diémer had established the prize with the confident expectation that it would be awarded to his favorite pupil, Levy; and it must be admitted that the illustrious teacher's behavior was not calculated to give the lie to this rumor. When he saw me, he came forward with the exclamation: "Oh, ce petit Levy qui a une peur tellement affreuse malgré son grand talent." ("Oh, this little Levy, how frightened he is in spite of his great gift.")

It must be explained that "talent" in French signifies not only gift, but also implies positive ability.

## A Heavy Menu

This partisanship of Diémer's which later became really grotesque, was not difficult to understand. His prestige as a teacher was partly involved, for most of the other contestants, especially Joaquín Malats, from Spain, were pupils of his competitor Marmontel, who had studied under Chopin.

The concert hall of the Conservatoire was crowded with an expectant multitude which maintained very good spirits. The jurors were not feeling equally happy, for we had to consume in ten consecutive portions the following heavy musical menu: Beethoven's "Appassionata" Sonata, Schumann's Études symphoniques, the Fantasy or F Minor Ballade of Chopin (the player was permitted his choice), besides a prelude or mazurka by Chopin, and finally either Liszt's "Campanella" or Saint-Saëns' Étude en forme de valse. Most of the contestants, including "le petit Levy," had unfurled the standard of Saint-Saëns, while Malats selected the "Campanella."

Punctually at the stroke of nine, his name having been drawn first—the haggard Malats of Barcelona stepped to the platform. After listening to about twenty bars, Paderewski and I nodded to each other. He who was playing was neither a timid German nor a hotspur fearlessly attacking difficulties, but a real artist who skillfully swam through Beethoven's melodic stream.

At the very beginning of the *concours* it struck me that the distinguished, but non-piano playing, composers present

were not very confident of their ability to judge. Massenet, in particular, made no bones about it. Several times he asked Paderewski and me: "C'est bien! Hein?" Frequently he wanted to know whether the passage had been played strictly according to the notes. Paladilhe was often quite astonished at the ease with which a comparatively easy passage was performed; and only Saint-Saëns, one of the best piano authorities, did not seek to read the facial expressions of the others, but held a piece of paper on which he continually jotted down notes.

## Determining Taste

Concerning the second day of the great battle, the following little episode, occurring during a pause, dwells in my memory. I said to Paderewski:

"If you want to know whether an artist has been successful or not in any city, don't ask anyone, don't read any criticisms, but ask him whether the public and critics there understand much about music. If he answers affirmatively he was successful. If he replies in the negative, he failed to please."

Hardly had I finished speaking when Pugno, with true southern expression and gestures, exclaimed to Saint-Saëns: "You ask me, dear Master, whether the — are musical? I can answer

that they are ignorant, unmusical and untrained."

Paderewski and I burst out laughing, while Pugno stared at us in astonishment.

Sing, Oh Muse, of the victorious Barcelonian, Joaquín Malats! After a half-hour's debate the Don received the prize, the vote standing eleven to one. It was Saint-Saëns who voted for the "little Levy." The decision was received by the public with enormous enthusiasm. It struck Diémer with the force of a thunderbolt. The fighting-cock of the afternoon was paralyzed. It was with difficulty that he could force himself to smile languidly and benignly.

A dinner in honor of the victor awaited us at Diémer's aristocratic home and, exhausted by the long (much too long) conference, we proceeded thither in groups. I accompanied Massenet. It occurred to me how unjustly Massenet was decried as an opportunist, an accusation that seemed to me outrageous. I told him how much the other jurors and I thought of his impartiality, for, notwithstanding his intimate friendship with Diémer, he had voted for Malats.

Suddenly Massenet stood still; there was a look of consternation on his face, and in a hoarse voice he exclaimed: "Heavens! What have I done? Its terrible—its awful!"

His distress went to my heart, and all my attempts to console him only seemed to pour oil on the fire.

## "Hamlet" Minus the Prince

Arriving at Diémer's, another surprise awaited us. The table was beautifully set for the victor, but the victor failed to appear. Diémer apparently could not persuade himself to invite Malats.

Did the Barcelonian regard this as an insult? Had he determined to find satisfaction in some other way? At all events, he made straight for the telegraph office and remained there several hours wiring news of his triumph to every quarter of the globe, particularly Barcelona.

Would not Alexander the Great have telegraphed his triumph over the Persians to Athens if at that time the telegraph had been invented? Intoxicated by success, the Spaniard must have deviated a little from historical clarity, for the Barcelonians understood the dispatches to indicate that he had triumphed, not merely in the presence of a jury, but over the jury. Anyway, the Spanish papers stated next day that Malats had triumphed over his "rivals," Saint-Saëns, Massenet, Planté, Paderewski, Pugno, Rosenthal, etc.

The news created indescribable enthusiasm, and when he returned Malats was received by civic delegations. A torchlight procession followed and banquets were given in his honor. The ovations lasted for weeks.

When, years later, I played in Madrid, I met Malats, who was looked upon as the greatest Spanish pianist. He attended all my concerts and also wrote (rarissima avis!) an enthusiastic article about me in *Vanguardia*, the leading Barcelona newspaper.

Tuberculosis ended, much too soon, the life of an original and interesting artist. At that time it was said the smiles of the Andalusians killed him.

## Western Musicians Honor Ernest Bloch



Ernest Bloch, Composer and Director of the Cleveland Institute, and Members of the Faculty of the San Francisco Conservatory—Left to Right: Edouard Deru, Violinist; Ada Clement, Co-director of Conservatory; Mr. Bloch, Lillian Hodghead, Co-director of Conservatory, and Albert Elkus, Composer

**SAN FRANCISCO, Aug. 8.**—A reception given by the directors of the San Francisco Conservatory recently in honor of Ernest Bloch brought to a close the series of lectures which Mr. Bloch has been delivering at the Conservatory during the last month. Prominent musicians, many of whom had enrolled for the course, gathered to hear Mr. Bloch's final program, consisting entirely of his own works. Louis Persinger, assistant conductor of the San Francisco Symphony; Ada Clement, pianist, and Walter Ferner, 'cellist, played a group of three nocturnes for

piano, violin and 'cello. Edouard Deru, violinist, played "Three Pictures of Chassidic Life," and the composer himself played a group of children's pieces. In addition, a group of songs were sung by Lawrence Strauss, tenor.

Rosalie Housman, composer, gave a reception in celebration of Mr. Bloch's forty-fourth birthday on July 23. Ben Moore played Mr. Bloch's "Nirvana" for piano, and Ada Clement and Nathan Firestone were heard in a movement from the Suite for Viola and Piano. "Psalm 22" was given by Reuben Rinder with piano accompaniment by Ellen Edwards, and Ada Clement and Lajos Fenster played a sonata for violin and piano.

CHARLES A. QUITZOW.

## Paul Kochanski Gives Successful Recital in Paris

Paul Kochanski, violinist, recently achieved a marked success at his Paris recital. An enthusiastic audience crowded the concert hall. Kochanski will open his American season on Oct. 23. His first appearances with the New York Symphony will be on Nov. 20 and 21, when he will play the Bach Double Violin Concerto with Albert Spalding.

## American Conservatory Head Visits New York

John J. Hattstaedt, president of the American Conservatory in Chicago, was in New York last week on his way to the Adirondacks, after visiting at the summer home of Mme. Valeri at Shoreham, L. I. Mme. Valeri was a member of the faculty during the summer session at the conservatory, just closed, which was one of the most successful in the history of the institution.

## La Forge-Berumen Studios Will Reopen in September

When Frank La Forge and Ernesto Berumen return to New York from the West, they will reopen their studios on Sept. 8. The first noonday musicale at Aeolian Hall under the personal direction of Messrs. La Forge and Berumen will be held on Oct. 31.

## Frances Porter Ross Songs Purchased by Harold Flammer, Inc.

The Christian Science catalog of songs by Frances Porter Ross has just been purchased by Harold Flammer, Inc., music publishers. This adds to the Flammer collection the songs "My Pilot," "I'll Go Where You Want Me to Go," "Enough to Know," "Thoughts," "All's Well," and "Be Strong."

## Germaine Schnitzer to Play in Moline

Arrangements have just been concluded for a recital to be given by Germaine Schnitzer, pianist, before the Women's Club at Moline, Ill., on Feb. 21. Prior to this appearance, Miss Schnitzer will give a series of six Romantic Recitals within a period of twelve days in Chicago.

COLIN	CARLO	HENRY	ALEXANDER
<b>OMORE—SABATINI—NEWCOMBE—BRACHOCKI</b>			
TENOR	VIOLINIST	BARITONE	PIANIST
Management: Arthur and Helen Hadley, 124 West 85th St., New York			



# Teachers from Many States Meet in West Chester



Photo by J. W. Belt

Students and Teachers, Who Attended the Supervisors' Course, Conducted by Dr. Hollis Dann, in West Chester, Pa., This Summer

**WEST CHESTER, PA., Aug. 9.**—More than 500 students, representing some thirty States and cities in Canada, attended the third summer session for the training of supervisors, which was brought to a successful conclusion yesterday. A class of forty-seven was graduated on Aug. 7. The course, which was under the direction of Dr. Hollis Dann, formerly director of music at Cornell University, and for several years director of music for the Commonwealth of Pennsylvania, were conducted at the West Chester Normal School, which was turned over to the session by the State of Pennsylvania.

Dr. Dann endeavored to secure experts in every branch of music as his instructors. They came from fourteen states and Canada, forty men and women, many with national reputations, to give these coming supervisors the benefit of their knowledge and experience. Class and private lessons were given on practically every band and orchestral instrument. The director is constantly on the lookout for new material and each year finds new instructors whom he believes have something distinctive to offer.

Three courses of study were offered: a course for supervisors of music, one for special teachers of music in junior high schools, and a third for supervisors of instrumental music. At present the requirement for graduation is on a three-year basis. Harmony, dictation, sight-singing, methods, music appreciation,

conducting, psychology and child study, general methods and school management were among the many subjects offered. Robert Lawrence conducted two large classes for the training of community song leaders.

This season there was an orchestra of seventy players, with every instrument included. Daily rehearsals were held under David Mattern of Rochester. The band has forty players and, like the orchestra, gave weekly concerts. The director was Ralph Sloane of DePauw University. Lucy Hall and Leontine Roberts conducted classes in eurythmics, a required subject in all courses.

Imagine a chorus of three hundred and fifty trained voices which this summer read all the great choruses of "Elijah" at sight! Not only were these singers able to read their parts with technical

accuracy at the first test, but were able to interpret to an astounding degree the ideas of the conductor, Dr. Dann. Prominent musicians who have visited the school during the rehearsal periods were unanimous in their verdict that this choral body is one of the most remarkable and efficient that has ever been assembled in this country.

The closing concert combined the resources of the orchestra and chorus. Each was heard in a group of numbers and the program ended with excerpts from "Elijah" by the chorus with orchestral accompaniment. Dr. Dann, through his strong personality and superior musicianship, built up a chorus worthy of great acclaim.

There was also a junior chorus which

[Continued on page 25]

© Sweet, Minneapolis  
GALLI-CURCI

## FRANTZ PROSCHOWSKY

**NEW YORK  
STUDIO  
REOPENS  
Sept. 15th**

**In New York  
Sept. 15—  
June 10, 1925**

Author of "The Way to Sing"—Published by C. C. Birchard, Boston, Mass.

*Amelita Galli-Curci Says:*

Dear Mr. Proschowsky—

THE AMBASSADOR—NEW YORK

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours, AMELITA GALLI-CURCI.

February 23, 1923

**Master Class at  
Mac Phail School of  
Music, Minneapolis,  
June 20—Aug. 20,  
1925.**

**Summer School at  
Highmount, N. Y., in  
Catskills, Aug. 24—  
Sept. 15, 1925.**

For appointment address: Secretary, 74 Riverside Drive, New York City

Telephone Endicott 0139



## Syracuse Concert Manager Asks for Better Publicity to Help Situation

(Continued from page 13)

ment of many others in saying that I, for one, would welcome detailed suggestions from others in the same field as to methods they have found successful. Clubs are not more dependable than established local managers, but without doubt are more dependable than the speculative fly-by-night type of local manager.

"Syracuse did not have a bad season in 1923-24. The Recital Commission, in fact, had an unusually good season. It is true that concerts by young artists who were not well-known were not well supported, but this has almost always been true. Concerts by Elman, Spalding, Onegin, Schumann Heink, Ponselle, Erna Rubinstein, the Cleveland Orchestra and others brought out big audiences and the San Carlo Opera Company and the Festival had record-breaking audiences, although the Festival lost nearly \$4,000 on their group of concerts.

"Syracuse needs a large concert hall. The seating capacity of the Mispah Auditorium, which is admirably adapted to concerts, is too small to present the biggest artists. We have only one legitimate theater and the rent there is almost prohibitive for concerts. The Music Festival this year was held in the State Fair Coliseum (capacity 6000), but this is over three miles from the center of the city and cannot be used except in the fall or late spring.

"We have four newspapers in Syracuse and every one has a music critic who has several columns, or a page on Sunday, and some publicity during the week. We have splendid cooperation from the music critics as a general thing. We get fine advance publicity and fair critical reports. There is no doubt of the value of advance publicity for a recital and of its help in adding to the interest in music."

### Many Rival Pleasures

"If there is anything wrong with the concert business, it is due to numerous other fields of pleasure," says M. N. Gutstadt, manager of the Lyceum Theater in Ithaca. In regard to a solution of the problem, he adds:

"As all music-lovers are not among

the rich class, lower prices might help considerably."

Very few cancellations and no failures are reported by Mr. Gutstadt, who says that Ithaca has not had too many attractions at any time. Local managers are well acquainted with the field and work in harmony, and audiences both from the town and university want only the best music. Interest in music increases regularly, owing to the growth of the Ithaca Conservatory and growing interest in music in public schools.

"There are too many so-called artists," goes on Mr. Gutstadt. "Many of them might better stay at home and do church work. Fees are too high, especially for small communities where the clientele and capacity of the theaters are small. Local managers are businesslike. The local manager must know the technique of exploitation and advertising if he wants to make a success of his work."

Mr. Gutstadt is favorably inclined toward civic music courses. Radio, he thinks, has had an effect upon all amusements and will have still more effect as more radio sets are installed in homes and radio is perfected. Ithaca is well provided with halls. The local press cooperates, and Mr. Gutstadt says good criticisms must help.

### In Smaller Centers

Speaking of affairs in Potsdam, Harriet Crane Bryant, MUSICAL AMERICA's correspondent, says:

"Conditions in this locality in connection with the giving of famous artist concerts are probably such as are found in all college towns of America. A large proportion of the people are not interested in the second-class performer.

"This makes the business of manager both difficult and expensive.

"We are situated in a line with much larger towns, and last year attempted to devise some plan whereby great artists engaged for these cities might also come to us.

"With a civic music society this might be accomplished, if membership fees were kept always ahead of expenses.

"In the attempt to organize such a society, we have found that only the great artists interest our intelligentsia in prospect.

"Leaders of music societies here have corresponded with some New York managers and found that relatively few of the artists proposed for next season can be secured for \$800 or \$1,000. More often \$3,000 is the charge. Only a well-organized civic society could manage such a concert, and yet it is localities such as ours which are most greatly benefited by a high order of entertainment.

"With a well-planned line of towns, easily reached by short journeys, we feel that lower rates ought to be secured. We have a small auditorium of the best order, hotel accommodations equal to those of cities, and other unusual accommodations for tourists."

Mrs. Bryant adds that she tried to organize a civic music society with a membership fee of \$10, with special rates for families and schools.

"This is a small territory," she concludes. "We are near enough to Montreal, Canada, so that in automobile weather—that is, spring and fall—it should be an easy matter for artists to come here from that city and go on to Watertown, Oswego, Syracuse, Ithaca, etc., and so back to New York. Such an arrangement ought to result in better rates for all."

### Coordination Sought

"Education, publicity and cooperation" are the three main means suggested by Wilhelmina Woolworth Knapp, MUSICAL AMERICA's correspondent in Watertown, as a solution of the problem.

For ten years concert management in Watertown has been almost entirely in the hands of the Morning Musicales, Inc. Failing last year to meet expenses, the society has discussed the establishment of a permanent guarantee fund, solicited from merchants and others, to back future courses.

"So far, the concert course has worked out better than individual concerts," says Mrs. Knapp. "For instance, we lost hundreds of dollars on a recital given outside the regular course. The Morning Musicales has never tried to make money on concerts, but has retained any surplus and invested it as a sinking fund. Last season it became necessary to use this money to make up losses and to buy a grand piano.

"Business conditions were said to be responsible for the failure of concerts last season, but no one seems to think that radio interfered with attendance. Rental of the only large hall is very high. Some people think that if a large enough hall could be obtained for less money, concerts could be made to pay.

"Cooperation by the local press is fairly good, but the papers fail to see the necessity of keeping music before the public through a regular music column. The Morning Musicales and individuals interested in music have repeatedly offered to furnish material for music notes, but without success. Nor do the papers see the need of engaging the services of a capable music critic, and fail to cooperate with the one appointed by the Morning Musicales to write up concerts."

Three sources of difficulty are summed up by Mrs. Knapp as follows:

The high cost of high class artists.

The high rental of available halls.

Lack of proper publicity.

Mrs. Knapp urges that the public be educated through the press.

"Then," she says, "it will not always be necessary to attract the crowd to the artist, but rather to the art; and we will hear many lesser stars, not so well advertised as the greatest but quite as worthy exponents of music."

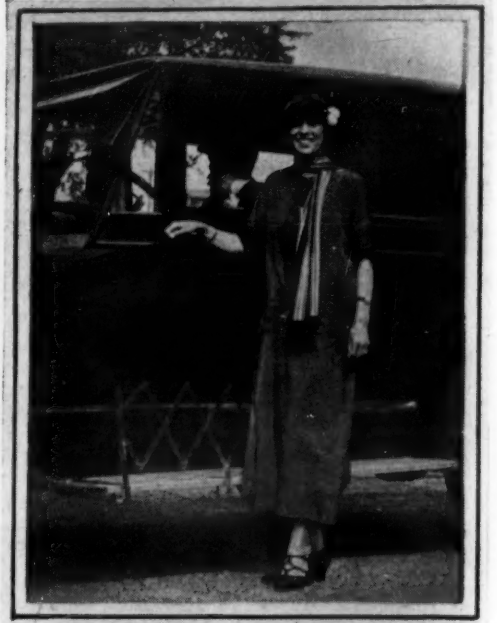
"It all comes back to a matter of education."

### Delta Omicron National Board to Meet in Columbus

COLUMBUS, OHIO, Aug. 9.—Mrs. James McClure, national president of Delta Omicron, musical sorority, has called a meeting of the national board to be held here on Aug. 13. Miss Ethel Glenn Hier of New York was recently initiated as a national honorary member of Delta Omicron by the Epsilon chapter here. Miss Hier is a composer and has been connected with the MacDowell Colony in Peterborough, N. H., for several years. Marian Morrey, daughter of Grace Hamilton Morrey of the Morrey School here, has completed two years in her New York studio. Miss Morrey has appeared in concert in Carnegie Chamber Music Hall with Mart Markoff, tenor, formerly of the Imperial Russian Opera, and in Horace Mann Auditorium. She will go on tour through the Eastern, Southern and Middle-Western States next season with Grace Divine, mezzo-soprano of the San Carlo Opera.

After her appearance in Tallahassee, Fla., on Dec. 3, May Peterson will sing in Denison, Tex., under the auspices of the Y. M. C. A.

## Louise Stallings Gets Automobile to Make Tour Through South



Louise Stallings, Mezzo-Soprano

Louise Stallings, mezzo-soprano, has been presented with a Lincoln Sedan by the Swarthmore Chautauqua Association for her tour through North Carolina, Virginia, West Virginia and western Pennsylvania. Accompanying her on the tour are Marion Carley, pianist and accompanist, and Willem Durieux, cellist.

Miss Stallings has been heard by large audiences in the many cities in which she has appeared and is following her custom of prefacing her groups of modern French songs with short explanatory talks, which make them among the most popular numbers on her program. Following a short vacation at the conclusion of her tour, the singer will return to New York to prepare for an active season, which will include appearances in New York.

### Harold Land Gives Song Recital in Stockbridge, Mass.

Before sailing for Europe last week, Harold Land, baritone, appeared in a song recital in Heaton Hall, Stockbridge, Mass. His program consisted of a group by Flégier, Handel and Verdi, Negro spirituals, war songs, Scotch songs, dialect songs and ballads. Mr. Land will return from Europe on Sept. 27 on the Aquitania.

### Franklin FitzSimons

Bass-Baritone

Concerts Oratorio  
Teacher of Singing

620 W. 122nd Street New York City  
Telephone, Morningside 4137

### LOUIS REILLY

Teacher of Singing

Fourteenth Successful Season

169 West 85th St. New York City  
Phone Schuyler 1261

### Conal O'C. Quirke

Teacher of Voice

54 West 82nd Street, New York  
Phone 5880 Schuyler

### VOICE REJUVENATION

Voices marred by age or illness restored

Dr. Maud Langstaff Hornung  
Valhalla, New York  
White Plains 1625-W

### RAFAELO DIAZ

Tenor

Metropolitan Opera Company

MGT. DANIEL MAYER  
AEOLIAN HALL N. Y. CITY

### CHRISTIAN SCHIOTT

Teaches: THE TRUE PRINCIPLE OF VOICE and PIANO  
Concerts — Recitals

Studios:  
128 E. 19th St., New York, N.Y.  
460 84th St., Brooklyn, N.Y.  
Tel: Shore Road 3451-J.

### MARGARET WEIS

PIANO PEDAGOGUE—COMPOSER

A limited number of pupils accepted

Studio: 135 Carnegie Hall, New York

Home address: 585 Bedford Ave.

Brooklyn, N. Y.

Phone Williamsburg 3895

### A. W. BINDER

COMPOSER-CONDUCTOR

Choirmaster, Free Synagogue, Carnegie Hall, N. Y.

Director of Music (92d St.) Y. M. H. A.

231 W. 120th St., N. Y.

### ELSIE BAKER

CONTRALTO

CONCERTS—ORATORIOS—RECITALS

Management: Ernest Briggs, Inc.

116 West 39th St., New York, N. Y.

### EMILY MILLER

COACH AND ACCOMPANIST

New York Studio, 2231 Broadway, Studio 6

Tel. Endicott 7548

Address Communications to Residence Studio:

903 Willoughby Avenue, Brooklyn, N. Y.

Tel. Jefferson 9416

### FELIX HUGHES

Teacher of ALLAN McQUHAE, Tenor

Studios: 50 Central Park West, New York City

Vocal Instruction

Phone, Columbus 0998

### N.Y. COLLEGE of MUSIC

Incorporated 1878

114-116 East 85th Street

CARL HEIN AUGUST FRAEMCKE } Directors

DR. CORNELIUS RYBNER, Theory

HANS LETZ, Violin and Chamber Music

40 other eminent instructors.

### MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company

Management Haensel & Jones

Aeolian Hall, New York

### MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—

Drama—Lectures

310 Riverside Drive New York City

### GERTRUDE ROSS

2273 Holly Dr.,

Hollywood, Cal.

New Songs for Programs

and Teaching: "Work,"

"Sakura Blossom," Spanish-California

"Song of Spring" (new)

Folk Songs

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE

W. HENRI ZAY with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete

Studio: 30 West 72nd St. Vocal Method.



## FIVE NEW TEACHERS WILL JOIN SYRACUSE FACULTY

Dean Butler Announces Additions to Staff in Vocal and Piano Departments

SYRACUSE, N. Y., Aug. 9.—Five new teachers will be added to the faculty of the College of Fine Arts of Syracuse University next fall, according to an announcement by Dean Harold L. Butler. In addition to the engagement of Tina Lerner, pianist, and Vladimir Shavitch, newly appointed conductor of the Syracuse Symphony, the following teachers have been added to the staff: Birger Beausang, baritone; Ethel Rader, soprano, and Earl Stout, pianist.

Mr. Beausang, who will head the vocal department, is a graduate of Bethany College, Lindsborg, Kan., and has studied abroad in Copenhagen and in Berlin. Returning to America, he taught for eight years in colleges in Lexington and Georgetown, Ky., and in Alma, Mich. He has spent the last year studying with Oscar Saenger in New York.

Miss Rader, who will be associate professor of voice, is a graduate of Kidd Key College in Sherman, Tex., and has studied with Oscar Seagle and Jean de Reszke.

Mr. Stout is a graduate of the College of Fine Arts. He taught for two years at the State Normal School in Indiana, Pa., and was for five years head of the music department at Southwestern College in Winfield, Kan.

Mme. Lerner will conduct a six weeks' master course beginning Oct. 6, and Mr. Shavitch will have charge of a ten weeks' course in conducting, beginning on the same date.

## COMBINES MUSIC AND SUDS

British "Handel Laundry" is Situated on "Beethoven Road"

"On the prosaic Hammersmith Road there passed by me a van labeled 'Handel Laundry, Beethoven Road,'" writes H. Ernest Hunt in the *London Musical News and Herald*, "and amid all the rush and roar of traffic of every description, it sounded a compelling note. This laundry, no doubt, is kept by an individual who has music in his soul, whatever he may have in his wash-tubs.

"Maybe he spends his days among the soap and lather and his evenings at the Queen's Hall; or perhaps the flute is his solace, or the violin, when his hours of toil are over.

"I can imagine that his machinery hums to a pretty tune, and that over his doorways he has his various dedications. He would have this room for the solid and serious wash, this dedicated to Beethoven, perhaps; and another for the delicate and sentimental, the essentially feminine frills and furbelows, this to Chopin.

"Drying, as with the breezes from open country, hill and lake, would be done in the Grieg room, and children's garments in the Gurlitt and Reinecke departments. Bach would be the presiding genius of the general organization, with Mendelssohn to see that things ran smoothly enough."

Samuel Dushkin Will Return From European Tour in December

After a number of autumn engagements, Samuel Dushkin, violinist, will return to the United States with Blair Fairchild, American composer, in December. Mr. Dushkin has been successful at every European appearance. His engagements for the autumn include an appearance on Oct. 8 in Bristol, England, with orchestra, and later appearances in Wiesbaden, Frankfurt and Darmstadt. On Oct. 19 he will play in Amsterdam under Willem Mengelberg, followed by a recital on Oct. 22. Two recitals are scheduled for London, on Oct. 28 and Nov. 18.

# Unlocking the Treasure Casket of the East

Haig Gudenian, Armenian Composer, Now in America, Sees Unexplored Riches in Oriental Music—Expresses Belief That Ancients Possessed System of Harmonization—Sincerity and Spirituality Predominate in Best Works

Detroit, Aug. 9, 1924



AST is East, West is West and never the twain shall meet" is one of those hasty and not altogether true statements which

contribute to the stock of prejudiced ideas that, until now, have hindered the harmonious understanding of man. The truth which lies in Kipling's statement concerns only those who are concerned only with superficialities of costumes and customs.

Thus spoke Haig Gudenian, the young Armenian musician. Mr. Gudenian is at present living on a farm near Howell, Mich., devoting all of his time to composition and violin practice. He has harmonized many Armenian folk-tunes, several of which the Detroit Symphony played last winter, Victor Kolar providing the orchestration.

"That Christ upheld the most sublime Oriental ideals was manifest not only in his way of living, but also in his preaching," says Mr. Gudenian. "Yet in spite of his being so thoroughly Oriental, it is in the Occident, where he has been most studied, understood and loved.

"Buddha, also, has many followers among the Theosophists of the Occident, and to gain an idea of Egyptian antiquity, one should visit the London museums, which prove that the English have a deep interest in things Oriental.

"These facts and many others prove that when the East has produced something of real worth to humanity, the Occident has not only appreciated it, but has made it its own.

"None the less, in spite of all this, there are some erroneous ideas about the Orient, which are current even among the cultured classes of the West. Of these, I shall consider only the mistaken light in which Oriental music is viewed. Strangely enough, it is regarded as morbid and forlorn. That forlorn music does exist in the Orient is a fact, but it is not a fair example of the best kind of music that the East has produced.

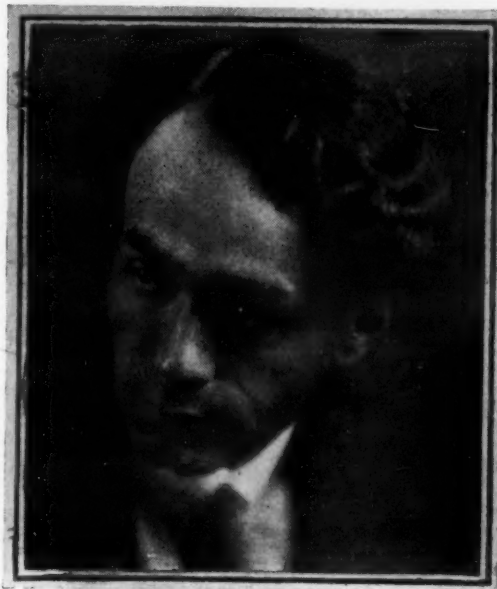
"True Oriental music, correctly executed, discloses an immense robustness and unshakable faith. Certainly, it does not always oblige the foot to beat time involuntarily, but on the other hand, philosophically, it is a nourishment for the brain and spiritually it detaches the soul from base desires. It is ethical music, which endeavors to teach that the greatest worldly power must never be a hindrance to the principal aim of a spiritual existence.

"If some Occidentals believe that any music not written in the major key must necessarily be morbid and forlorn, let them remember that, among many other keys, Oriental music employs some of the old Greek modes, and history shows that the ancient Greeks were far from being a morbid and downhearted nation."

In discussing various scales, Mr. Gudenian points out that the Hungarian scale is a variation of an Oriental one, that Spanish music has been greatly influenced by the Moors, and that modern Occidental music is much indebted to the Asiatic scale.

"It would seem that the Occident, instead of being prejudiced, should show appreciation for the great variety of expression with which the Orient has been able to enrich musical literature."

Mr. Gudenian contends that the mistaken ideas of the West, combined with the pride of some few in the East, have



Haig Gudenian © J. A. Bull

made conditions so that the best Oriental music is almost unknown in the Occident and, like so many other Oriental antiquities, is awaiting its day to be unearthed.

The only reproach against Oriental music, which, he believes, the West is justified in making is that it has, until now, been known as non-harmonic, that is, entirely melodic; and points out the fact that Helmholtz and other Occidental scientists have contended that Oriental music could not be harmonized, save by losing completely its individual character.

"It is my belief that in very remote times, unknown to our historians, Ori-

ental music had a system of harmonization whose secret, like many others, is now lost. As historians are convinced that the music of the Greeks and other ancients originated in Asia, it is unbelievable that the Asiatics in their period of civilization, in which musicians were honored beyond any recognition bestowed by Western culture and in which scores under royal patronage dedicated their lives to the advancement of music, could never have suspected the possibility of harmony.

"Be that as it may, for the present not much effort is needed to prove that Oriental music can be harmonized without injury to its specific character, although Occidental composers, in their endeavor to harmonize Oriental melodies within their reach and which were not often of the best, have been unable to keep intact the Oriental atmosphere. It has always been more or less 'Occidental cooking with Oriental flavor.'"

Referring to his musical sketches, Mr. Gudenian says they are presented as a summary of certain types of Oriental music, in order to dissipate with the least effort wrong opinions existing among so many intelligent Westerners. He sincerely hopes that, whatever reproach may be made against Oriental music, its sincerity and spirituality will create in the perceptive Occidental a sympathetic understanding of the bonds between East and West, and that their mutual aid will be of benefit to humanity.

Mr. Gudenian's compositions are of wide scope, covering such subjects as "The Sphinx," "The Lord's Supper," "The Pop-Corn Seller," "In a Moslem Cemetery," "The Mother's Lament," "An Oriental Wedding" and many others.

MABEL McDONOUGH FURNEY.

Summer Session Gives Concerts at the Cummington "Music Box"

CUMMINGTON, MASS., Aug. 11.—Pupils and teachers of the summer session at the "Music Box" are taking part in the series of concerts which are a feature of the session. Recently Esther Dale, soprano, sang in a program which ranged from old Irish and English songs to the Serenade by John Alden Carpenter. Emmeran Stoeber, cellist, and Ulysses Buhler, pianist, gave a joint recital including numbers by Beethoven, Brahms and Strauss. The remaining artistic events of the summer will be a harp recital by Carlos Salzedo, a dramatic presentation of "Lennan Shee" by Norreys O'Connor, and a song recital by Mrs. Elon Pratt. Katharine Frazier is director of the "Music Box." Viola Gramm Salzedo is teacher of singing and Gladys Wells is giving a course in Dalcroze Eurythmics.

Samuel Ljungkvist Engaged by English Opera Company

Samuel Ljungkvist, tenor, who is appearing this month in Chautauqua, N. Y., with the New York Symphony, has been engaged by the English Grand Opera Company for the coming season. He will make his first appearance with the organization as Carnegie Hall as Siegmund in "Walküre" on Nov. 17.

Charles Stratton, who made his New York debut recently as tenor soloist in the Ninth Symphony, with the New York Philharmonic in the Stadium Concerts, has been engaged to sing in the Berkshires Music Festival on Sept. 19.

Ilse Niemack is Soloist at Dedication Service in Charles City, Iowa

CHARLES CITY, IOWA, Aug. 9.—Ilse Niemack played the Air on the G String by Bach at the recital in the new Caselmann Memorial Lutheran Church here recently at a dedicatory service for the organ. Others who contributed to the program were Martin Heyde, baritone of Waterloo, and Messrs. Hardwig of Waverly and Zeilinger of Dubuque. There was an audience of more than 1000 in the church, and many listened to the recital from the church lawn.

BELLE CALDWELL.

Leslie Hodgson Completes Charleston Summer Class

CHARLESTON, S. C., Aug. 9.—Leslie Hodgson has completed a successful summer class in piano under the auspices of the Musical Art Club and the Pianists' Circle and has returned to New York. This was his third intensive summer course here. The interpretation classes were again a stimulating experience for pupils and auditors alike. A new feature was the course of historical lecture-recitals Mr. Hodgson gave under the auspices of the Cappellmann School.

Nina Tarasova, mezzo-soprano, and Richard Crooks, tenor, will give recitals in the series sponsored by the State Normal College Conservatory of Ypsilanti, Mich., next season. Mme. Tarasova is now in Paris where she has been successful in two recent recitals.

# Mme. GINA VIAFORA

NOW IN EUROPE

Will reopen her Vocal Studio at 311 West 85th Street in New York September the 15th

Address Communications Until Sept. 1, c/o MUSICAL AMERICA, 501 5th Ave., New York City



## Work by St. Louis Composer Brings Opera Season to a Brilliant Close

ST. LOUIS, Aug. 9.—The sixth successful season of the Municipal Theater Association was brought to a close on the evening of Aug. 3. It also ended a week's run of "The Beggar Princess," the first work by a local composer to be produced by the Association. In the semi-civic season just closed, a total of eight operas and musical comedies were performed in the open-air theater in Forest Park.

"The Beggar Princess" was produced in response to an announcement of the Opera Association several years ago that it would sponsor a work by local talent. The operetta is in two acts, with book and lyrics by Sylvester Maguire and the entire musical score by Noel Poepping.

The work was written for a large stage, in order to take advantage of certain effects not ordinarily obtainable in the average playhouse, and it was successfully and sumptuously mounted. Local pride played an important part in its production, and it is safe to say that few works have been given a more elaborate and resplendent premiere.

The story follows the usual comic opera vein, dealing with the sovereignty of two mythical Balkan kingdoms, Boravia and Marsonia. Intrigue and cunning are the two factors of the plot. The story concerns an American millionaire, Ford Carnifeller, his son Jack and his daughter Muriel, situated in mythical Balkan principalities. Prince Ronald of Boravia, whom they are visiting, wants to marry Muriel and incidentally asks Carnifeller to finance a punitive expedition against Marsonia, whose present king, Edgar, has usurped the throne, driving away the rightful heir, Princess Nola, and has attacked Boravia in an effort to consolidate the two countries. Ronald has defeated Edgar but has not the necessary funds to follow up his victory.

Carnifeller will not aid the Boravian Prince, one reason being that he is already negotiating with a band of Marsonian plotters to buy that kingdom with its invaluable oil deposits for \$10,000,000. Nola, who has escaped Marsonia with a band of gypsies, enters, seeking Carnifeller's aid to restore her to the throne. That aid he promises. Jack Carnifeller, who has met the Princess as a gypsy, falls in love with her. The elder Carnifeller refuses to aid his son's plan to marry the gypsy girl and discloses to him that Nola is really a princess. Then he tells of buying Marsonia from Edgar's emissaries. Prince Ronald says he has been deceived. Carnifeller leaves for Marsonia to collect.

Edgar's throne has been tottering. Revolutionaries are ready to seize the capital. The King has negotiated the sale, planning to take the money and flee the country. Instead, when he gets Carnifeller's first million in cash, he plans to stay. Carnifeller arrives and demands delivery of the kingdom. The Prince temporizes. Meantime, Jack Carnifeller has joined the revolutionists



Noel Poepping

and intrigued with them to get the throne for the girl he loves—*The Beggar Princess*.

Prince Ronald plans to seize Marsonia and his troops march toward the capital, where the Prince is guest of King Edgar. Jack and Carnifeller bribe the Boravian soldiers, who forsake the banner of the Prince, and, by bribing the revolutionaries also, seize the throne and restore it to Nola. She asks Jack to share it with her, and meantime Prince Ronald by his bravery in defeat has won the heart of Muriel, so that everyone is happy, including the American millionaire, who has now obtained what he paid for.

### A Notable Cast

Poepping provided vocal work in abundance, and principals, chorus and orchestra each came in for a share of the applause. Dorothy Frances was a picture as the gypsy disguised Queen, Nola, and her solo, "Smiles and Tears," won recognition at each performance. Thomas Conkey was a dashing, plotting Prince Ronald and a magnificent looking aspirant to the throne. Charles Hart's fine tenor singing in the rôle of Jack Carnifeller was especially pleasing in an aria, "Rose of Marsonia." Raymond Crane was the breezy multi-millionaire American Oil King and spent money with great abandon. Dorothy Maynard was attractive as his daughter Muriel. Detmar Poppen, bass, was again in his element as the gypsy leader, Alzarro. Flavia Arcaro, as the gypsy fostermother of Nola, had a small part. William J. McCarthy as King Edgar of Marsonia made a typical comic-opera monarch, dispensing soft ditties from a huge saxophone, said to be the largest in the world. Other parts were acceptably handled by Roland Woodruff, Grace Brinkley, Marie Lenhardt, Leonard Berry, Marie Bulte, Henry J. Scott and P. J. Quinn.

### Score Is Melodious

Charles Previn made the most of the score, which could be improved upon in many spots, but the composer's adherence to tuneful melodies and delightful effects was particularly pleasing. He refrained from the slightest semblance of jazz. Scenically the management spared no expense, and Act I, the Palace and Grounds of Prince Roland, was the most artistic set seen here this season.

Noel Poepping, the composer, is a great-grandson of the first white child born in St. Louis. He has for the past twenty-five years been a member of the St. Louis Symphony, and has headed his own band in park concerts, civic celebrations and other entertainments. As a composer he has achieved success, having written a prelude and eight numbers for the pageant and masque given here in 1914, and much music for the Missouri Centennial Celebration, besides numerous other local musical productions.

Sylvester Maguire, also a native of St. Louis, has spent many years in the

theater as a manager for the Frohmans and as a playwright and librettist. "The Rogers Brothers in Panama" and "The Girl Behind the Counter" are two works to his credit, besides the lyrics of several popular ballads. HERBERT W. COST.

## CORNISH SCHOOL GIVES ARTIST RECITAL SERIES

Alexander Sklarewski and Theodore Spiering Contribute to Concerts in Seattle

SEATTLE, Aug. 9.—Alexander Sklarewski of Baltimore recently gave a piano recital, assisted by Louise Van Ogle, lecturer, in the series being presented in the Cornish School here. Most of his program was devoted to Beethoven, Chopin and the Liszt transcriptions of Wagner themes, but he closed with the Schultz-Eyler arrangement of the "Blue Danube" Waltz by Strauss. Mr. Sklarewski was preceded in the recital series by Theodore Spiering, violinist, of New York, who played the Tartini Sonata, the Eighth Concerto by Spohr, the Bach Chaconne for violin alone and Rondino by Vieuxtemps. John Hopper accompanied him.

Dorothea Hopper gave a piano recital, including numbers by D. Scarlatti, Mozart, Brahms, Debussy and Chopin on Aug. 8.

Lois Adler and Josephine Large are scheduled to give a recital of music for two pianos on Aug. 11, and will join Maurice Le Plat and Walter Nash in a chamber music program on Aug. 13.

## Vannini Ensemble Will Make Four of Maritime Provinces

BOSTON, Aug. 9.—The Vannini Symphony Ensemble, composed of thirteen prominent members of the Boston Symphony, under the leadership of Augusto Vannini, is to make its third tour of the Maritime Provinces, under the management of Aaron Richmond, well-known manager of this city. Beginning Sept. 18, the ensemble will give concerts in Halifax, St. John, Wolfville, Annapolis Royal and Moncton. Arrangements are also being made for concerts in Montreal and Quebec. Mr. Richmond reports already over forty concerts booked for next season. W. J. P.

## Loretto O'Connell Concludes Course in East Columbus, Ohio

EAST COLUMBUS, OHIO, Aug. 11.—Loretto O'Connell, New York pianist, concluded her special course at St. Mary's College today by giving a program devoted entirely to Chopin. Teachers from all parts of the East and Middle West attended the course, which opened on July 15. Cecil Fanning, baritone, recently gave a matinee recital of French, Italian and English songs for members of the master course. Miss O'Connell gave forty-two individual lessons weekly, a series of seven piano recitals and twelve lectures on timely musical subjects and pedagogy. She was reengaged for the seasons of 1925 and 1926.

## BALTIMORE ENJOYS VARIED PROGRAMS

Paul Whiteman's Orchestra and Russian Players Attract Large Audiences

By Franz C. Bornschein

BALTIMORE, Aug. 9.—Paul Whiteman and his orchestra gave a concert recently at the Lyric Theater, under the management of William A. Albaugh. An overflow audience required ten additional rows of chairs to be added, and filled the standing room. The program exploited the possibilities of jazz, with its rhythmic and resonant interest.

The engagement of the Imperial Russian Art Symphony Players, began for the week at Carlin's Park Arena. The company includes Olga Kasanskaya, Nathalia Tuckarova and Sophia Don-skaya, singers; Vlaska Maslova, dancer; Wasel and Mischa Portnoff, pianists, and an orchestra conducted by Philip Pelz.

The second concert of the series arranged for the students of the summer schools of Johns Hopkins University and the Peabody Conservatory was given by J. C. van Hulsteyn, violinist, and Howard R. Thatcher, pianist, members of the Peabody faculty. The program included musicianly interpretations of Sonatas by Tartini, Mozart and Grieg, chosen to represent a chronological development in this form of composition.

Chester Mahl, organist of the church of the Redeemer, closed the series of public organ recitals at Memorial Protestant Episcopal Church, on Aug. 3. Henry Edmund Mozealos, baritone, was the assisting soloist.

## Boston 'Cellist Plays in New Theater

BOSTON, Aug. 9.—Naomi Hewitt, 'cellist, has been spending the summer at "Wildwood," Wareham, Mass., where boating, swimming, golf and horseback-riding are giving zest to her bow arm. She is also pursuing her studies for the fall season. Miss Hewitt was heard recently in a special engagement at the new Hyannis Theater and received a warm welcome. The audience was made up largely of summer residents of the Cape Cod district, who come from every part of the United States to summer there. Her technical mastery and the quality of her tone brought her hearty applause. W. J. P.

## London Symphony Engages Tina Lerner as Soloist

Tina Lerner, pianist, has been invited to appear as soloist with the London Symphony at the concert on Jan. 12. Mme. Lerner made her English debut with the same orchestra under Dr. Hans Richter in 1911. During the three subsequent seasons she appeared five more times with this famous organization conducted by Willem Mengelberg and Sir Edward Elgar. Her American engagements are being booked by Daniel Mayer.

**GRACE WHITE** VIOLINIST—COMPOSER  
Fine Arts College  
Syracuse University  
Syracuse, N. Y.

**HAN VAN VOLLENHOVEN** COMPOSER  
CONCERT PIANIST  
Management Philharmonic Bureau  
P. O. Box 72, Grand Central Station, New York

**CHEV: DE LANCELOT** Teacher of Piano and Singing  
205 West 57th Street, New York  
Circle 2900

**EDWIN JOHNSON** DEVELOPMENT OF THE NATURAL VOICE  
Studio: 815 Carnegie Hall, New York  
(Mondays and Thursdays)  
403 Hancock Street, Brooklyn, N. Y.  
Phone Decatur 6842

**ETHELYNDE SMITH, Soprano**  
TOURS FOR 1924-1925  
Address: 458 Cumberland Avenue, Portland, Maine

**Maude Douglas Tweedy** Vocal Art Science Studio  
Vanderbilt Studios  
15 E. 38th St., New York  
Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science Tel. Vanderbilt 1966

**GUILMANT ORGAN SCHOOL** WILLIAM C. CARL, Director  
A Thorough Education for the Organist  
17 EAST 11TH ST., N. Y.

Universal Concert Bureau, Inc.  
12 West 44th St. N. Y. City

World-famous Contralto

**CAHIER**

Steinway Piano

Address—Steinway & Sons  
Budapester Str. 6, Berlin



**LESLEY Mack**  
English Tenor

Concert Oratorio  
Opera  
Apply: SECRETARY  
1026 President St.  
Brooklyn, N. Y.  
Phone Prospect 1118



## Many Teachers Attend West Chester Course

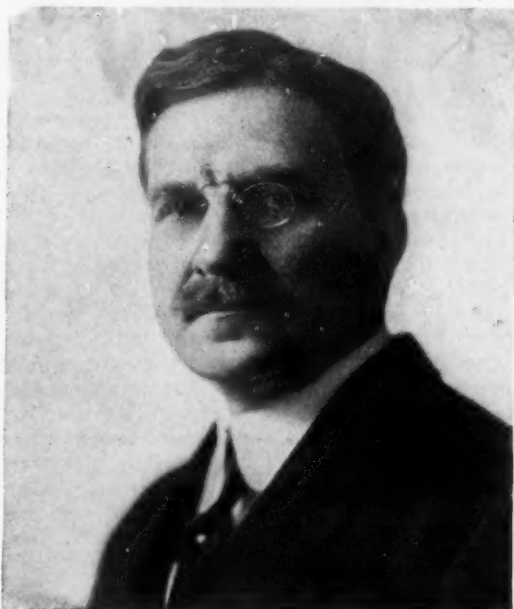
[Continued from page 21]

comprised for the most part the first year students. In addition to these two mixed choruses, there was also a male chorus under William H. Hoerrner of Colgate University and a women's chorus conducted by Dr. Dann. The junior chorus was under the leadership of Bruce Carey of Philadelphia.

### Concert Features

A valuable feature of the session was the series of concerts given by prominent artists and offered to the students for a small sum. Among those heard were Olga Samaroff, pianist; Gertrude Schmidt, soprano; Jerome Swinford, baritone; Ruth Rodgers, soprano, and Isidore Luckstone. There were also student concerts, given for the first time this summer, and several community sings, under Robert Lawrence, for the students and townspeople. Students also furnished the music for the churches in West Chester and nearby towns. On several occasions Dr. Dann appeared as conductor of a specially chosen choir of twenty-seven voices.

The plant of the West Chester Normal is an ideal spot for the carrying on of the sessions: Modern buildings, beautiful campus, a library containing upward of 20,000 volumes and a well-equipped gymnasium and dormitories which accommodate some 600 students, are all to be found in this quaint old town. "All work and no play" has been well considered, and the weekly hikes to points of historical interest as well as a trip to Atlantic City made life unusually attractive. The tennis courts are well-kept, and with swimming parties, ball games, croquet matches, with an occasional party and dance, the six weeks



Dr. Hollis Dann, Director of Music in Pennsylvania Schools

became a season of real joy as well as intellectual benefit. The students rose each morning at 5:30, and the first class met at 7:00. The lights went out at 10:00 p. m., except on Saturday and Sunday when an extra hour was added. The school has progressed so remarkably and has been so well planned that it may be considered one of the foremost in this particular field. The advantages are not limited to residents of Pennsylvania, although it is true that they are given special consideration. The circle of influence has so widened that every part of the country is now reaping the benefit, directly or indirectly, of its courses and high standards. Surely the "field is ripe unto harvest."

EDWIN M. STECKEL.

### St. Louis Composer Uses MacDowell Music for "Sleepy Hollow" Setting

ST. LOUIS, Aug. 9.—Edward Menges, local pianist and composer, recently completed a very beautiful setting of Edward MacDowell's music to an abridged version of Washington Irving's "Legend of Sleepy Hollow." With John Rush Powell as reader, he has given it several times lately, once during music week here, when those who heard it were thrilled by its beauty and spirit. Mr. Menges has secured most of his piano training in St. Louis.

HERBERT W. COST.

### Singers Present Host's Compositions in John Prindle Scott Recital

John Prindle Scott, composer and pianist, gave a musicale recently in his summer home, "Scottage," McDonough, N. Y., where he is spending his vacation. The assisting artists were Marion Palmer, soprano of Syracuse, and Frank Wolf, baritone of Detroit. Both singers sang songs by Mr. Scott, including "False Prophet," "In Canterbury Square," "Old Road."

### Yeatman Griffith Completes Master Classes in Los Angeles

LOS ANGELES, CAL., Aug. 9.—After a successful season of master classes in singing, Yeatman Griffith left this week for Portland, Ore., accompanied by Mrs. Griffith, to teach a large number of pupils awaiting him there. When Mr. Griffith opened his studio in the Gamut Club here on June 25, he attracted a large number of artists and teachers of singing into his master classes. The classes proved even more successful than last year.

Subscriptions for the series of three concerts by the Flonzaley Quartet in Aeolian Hall have almost reached the final mark of last season. Nine out of ten of last year's subscribers have already renewed their subscriptions or expressed their intentions of doing so.

Emilio de Gogorza, baritone, will open his season with a recital in Washington on Oct. 16.

## Mountain and Shore Lure Artists in Search of Summer Vacation Resorts

[Continued from page 9]

Harrison and Old Orchard. She is leading an active outdoor life, but manages to find time for regular practicing and to make out her programs for next season.

Stella de Mette, mezzo-soprano, has been gaining new laurels as *Carmen* at the Cincinnati Zoo Opera, and, to add zest to the summer's work, has become an ardent champion of bobbed hair. Having cut her own in a straight boyish bob, she has set about to try and convince Cincinnati of the comfort, beauty and peace which bobbed hair can bring to a summer in the city. There is, she discovers, great opportunity for recreation and sports even in the city, and one can lead an out-of-door life with an out-of-door opera company as pleasantly as in the seclusion of a summer camp or at a fashionable watering place. The first half of the summer is only an excuse for a vacation to Miss de Mette, for, though she can play tennis and walk and drive all day, that is when there are no rehearsals, she has performances at night. When the Zoo performances are over, however, she will take a short rest before beginning the new season.

Harry Kaufman, pianist and accompanist, has gone back to the farm at Liberty, N. Y., for a summer's rest. In the quiet, where he cannot hear the sopranos and violinists, he is listening to the piano and practicing in preparation for a strenuous season.

Charles Courboin, Belgian organist of the Wanamaker Auditorium, looking for a summer thrill in America, went out to Dayton recently for an airplane trip. Inspired, perhaps by the heat, to look for new dangers, he went up in a high-powered bombing machine, but both he and the plane came down safely.

Alberto Sciaretti, pianist, a young Italian-American, will make his New York debut next season under the man-

agement of Daniel Mayer. In preparation, he is spending a delightful summer at old Nantucket, working at his programs and his technic.

Mildred Bryars, contralto, like many of the American artists who wander from train to train and hotel to hotel all season, has gone back home for the summer. In this case it is St. Louis. On the cool lawn, under the trees, she is mapping out her plans for the year.

Maximilian Pilzer, violinist, is enjoying the breezes on Riverside Drive from his studio windows. He can work better, he thinks, in the empty city, than in the crowded country resorts. And, when he wants exercise, there are acres of woodland in Central Park.

Beatrice Martin, soprano, is spending the summer at Lake Placid, N. Y., at the Stevens House, where, despite the gay social life of the Adirondack resort, she is working energetically to perfect her repertoire for her New York concert in November.

### RUFF CLASSES EXTENDED

#### New York Vocal Teacher Achieves Success in Los Angeles Course

LOS ANGELES, CAL., Aug. 8.—Albert E. Ruff's master classes in singing here this summer have been so successful that he has been obliged to extend his stay for three weeks longer than the contracted time. Arrangements have been made to have Mr. Ruff return next summer for two months. In addition to giving sixty lessons a week, he has delivered eight lectures, three of them in the southern branch of the University of California. Students have been much interested in Mr. Ruff's presentation of his method of singing.

BUDAPEST, July 3.—In the late season concerts were given here by the Rose Quartet, Fritz Kreisler, Yvette Guilbert, Eugen D'Albert and Eugen Hubay.



### Claude Warford

Teacher of Singing

Studios  
Metropolitan Opera House  
Bldg., New York

### JEDDA McNEIL

COACH ACCOMPANIST

Professional Substitute Organist  
310 West 85th Street  
New York Schuyler 8986

### BERTHA BALLARD

Contralto  
Available Season 1923-24  
Address c/o Musical America  
501 Fifth Ave., New York City

### RITA BARRIOS

SOPRANO  
French, Spanish, Mexican, Russian  
Folk Songs in costume, with  
orchestra if desired.  
Operatic Repertoire  
Personal Representative: VERA SIMONTON  
24 East 40th St., New York City

### LOUIS ROBERT

Formerly Asst. Conductor to Willem Mengelberg  
in Amsterdam, Holland.  
Pianist—Organist  
Coaching—Conducting  
Studio: 129 W. 87th St., New York  
Phone Schuyler 8375

### Violin FLORENCE IRENE JONES

Special Attention  
to Beginners.  
Foundational  
and Advanced  
12th Successful  
Season  
137 W. 86th St.,  
New York  
Phone Schuyler 6359  
Pupil of Loeffler, Malkin and  
Witek.

### ELISABETH

# RETHBERG

SOPRANO

METROPOLITAN OPERA CO.

Concerts, Oratorios, Recitals

Address

METROPOLITAN OPERA CO.

New York City

BRUNSWICK RECORDS HARMAN PIANO

## SAMAROFF

OLGA SAMAROFF HONORED—The guest virtuoso, Olga Samaroff, proved to be a most charming type of personality and a pianist of rarest accomplishments. Her performance of the familiar Concerto of Schumann in A minor with Orchestra was one of the high lights of the season. Mme. Samaroff has passed beyond all technical uncertainties and has reached the poetic stage of colorful brilliance. Her reception was of the ovation type and the orchestra entered as fully into the appreciation as did the audience.—Los Angeles Evening Herald, April 5, 1924.

Season 1924-1925 Now Booking

Concert Management Arthur Judson

Fisk Bldg., NEW YORK  
STEINWAY PIANO

Pennsylvania Bldg., PHILADELPHIA  
VICTOR RED SEAL RECORDS



### PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country  
Circulars mailed

E  
F  
R  
E  
M

## ZIMBALIST

VICTOR RECORDS

EMINENT VIOLINIST

STEINWAY PIANO

Management, S. HUOK, INC., Aeolian Hall, New York



### INGA ÖRNER

SOPRANO

In America Season 1924-25—now booking

Management: The Machold Agency, 603 Chestnut Street, Philadelphia, Pa.

### SEYMOUR BULKLEY

VOICE (Summer Classes)  
Pupil of and recommended by SBRIGLIA, the great Italian  
master of DE RESZKE, PLANCON, NORDICA, etc.  
101 W. 72nd St., New York  
Endicott 3929

### MARIO CHAMLEE

TENOR  
METROPOLITAN OPERA COMPANY  
Management Wolfsohn Musical Bureau  
Fisk Building, 87th St. and Broadway, N. Y.  
Brunswick Records



# American Composers Head Publishers' Lists

By SYDNEY DALTON



LOUIS GRUENBERG, one of the most esteemed of the younger generation of American composers, has found inspiration in many of the bypaths of modernism, and latterly he has made an interesting excursion into "Polychromatics," drawing therefrom a miscellany of eight piano pieces, severally entitled "Instead of a Prolog," "Out of the Mist," "The Lady With the Damask Mantle," "The Knight of the Black Pool," "Festivities," "A Rag-Time Fragment," "Invocation" and "Instead of an Epilog" (*Universal Edition*). This volume, marked Op. 16, is quite as alluring as anything that we have seen by this talented composer, and invites the attention of all musicians who would follow the experiments and excursions, not only of modern American music, but of modern music generally.

Here is an idiom, a musical point of view, that is distinctly individual, though it would be difficult to particularize. One has a feeling, however, when playing over this music, that the composer of it has a musical message that is much more inspirational than that of some of his better known and even stranger contemporaries. He appears not to be particularly concerned about any of the present-day polys.—though he seems to have a technique that would be as much at home in polytony as in polyphony, and certainly he has made a decided success of polychromatics. Mr. Gruenberg spreads before us a brilliant, scintillating and colorful display of pianistics that is not only remarkably clever but, which is of more enduring importance, remarkably fine music. Much of the meaning and the subtlety of these pieces passes unnoticed in so brief an examination, but enough is gathered to prompt the statement that musicians will miss something of unusual significance if they fail to become acquainted with these "Polychromatics."

Cecil Burleigh's "Ballad of Early New England" (*Oliver Ditson Co.*), a closely knit suite of piano pieces, is for the most part well up to the high standard which this composer usually attains. It is becoming rather bromidic to link the name of MacDowell with that of any of the younger American composers who are doing good work. Of course there are, on the other hand, a number of more or less unsuccessful musicians, composers or otherwise who profess to hear only saccharine banalities in MacDowell's music. For these, in their affliction, we can only offer our deepest sympathy.

Of course there is no more resemblance between MacDowell and some of the present-day American composers than there is between Wagner and Debussy. But there is something, it would seem, of real Americanism in MacDowell that has been absorbed by the younger generation, and Mr. Burleigh reflects it in this Ballad. There is no reference to the sea, but it is felt as an inseparable part of the sturdy New England spirit. MacDowell not only had it in his "Sea

Pieces" but also in his Sonatas, just as O'Neil has it in his plays. In the first and last numbers of his Ballad, Mr. Burleigh catches it, in "The Wilderness" and "The Conqueror," two of the best portions of the work. It finds expression in the chords and octaves moving, between the two hands, in contrary motion. The "War Cry" lets down considerably and sounds much like the music that frequently accompanies a blood-and-thunder movie.

River Pictures and an Edition of Rachmaninoff A set of piano pieces, in about the third grade, that is well worth the attention of teachers is Edgar

Moy's "Rills and Ripples" (*London: W. Paxton and Co.*). There are five musical little ideas in the book, entitled "Sunbeams on the Water," "The Sluice Gate," "Wayward Eddies," "March of the Fishermen" and "A Quiet Pool." Pupils will enjoy them. Albert Ross Parsons has revised and edited Rachmaninoff's charming *Mélodie*, Op. 3, No. 3 (*Schroeder and Gunther*), and in one place has redistributed the notes in a manner that makes it playable for smaller hands than the original called for.

Lord Berners and the Dog Stealer Collaborate It brightens up the day considerably to happen upon such a delicious trifle as Lord Berners' "Dialogue Between

Tom Filuter and His Man," by Ned, the Dog Stealer (*London: J. and W. Chester*). The music is remarkably attractive and peculiarly individual, and quite as humorous as the words. It has that unusual quality of compactness and just-rightness that causes one sometimes to ask one's self the question "why didn't I think of that?" and yet that very quality is the thing which only the very gifted think of. This song is much too subtle to be merely vocal. It requires understanding rather than voice to "put it over," as we say. Singers who are more than vocalists will add it to their repertory. From the same press comes a "Night Piece" (the Dancer) by Herbert Bedford that possesses more than a little originality and atmosphere, to use that

much abused word. It is for medium voice and, in the original version, has an accompaniment for strings and bass triangle. The arrangement for voice and piano, made by the composer, is in itself most attractive, but there are hints that it would be even more so with the strings and triangle. However, singers will find it a number that would grace any recital program and evoke not a little comment because of its strangeness and also because of its peculiar but expressive intervals in the voice part. Reginald Steggall's "Villanelle" is very clever but a bit strained in a seeming effort to be different. At least it possesses considerable originality, of a kind. This, too, is for medium voice.

Two Notable Art Songs by Howard Barlow is a composer who believes in quality rather than quantity in his output.

He evidently does not feel called upon to write pot-boilers—a favorite occupation with so many of our composers. Two recent numbers of his that are excellent examples of art songs are "Lament" and "The Garden" (*Composers' Music Corporation*). The words of the first of these are given merely as "from the Chinese." With the exception of only two or three words, the translation is the same as that of Cranmer-Blyng in "A Lute of Jade," entitled "Tears," by Wang Seng-Ju, a sixth century poet. Mr. Barlow's music to this brief and colorful lyric is admirable, though "The Garden" is our favorite. In this there is real charm and beauty. Both the voice part and the accompaniment have a melodic excellence that is quite unusual, and the work as a whole is highly imaginative and poetic. They are for low or medium voice.

Songs by Werner Josten and Bruno Huhn Werner Josten's attractive little chanson triste, entitled "Torments of Love" (*Oliver Ditson Co.*), a translation from the French by George Harris, should find its way onto many programs.

It is a well-sustained melody with a simple but musically accompaniment that combine to make it highly effective. The key is F Minor, and it has a mournfulness about it that is appropriate. There are keys for high and medium voice. Bruno Huhn's "The Great Farewell," also a Ditson publication, is evidently a reprint, as the copyright date is 1914. It is not surprising that a new edition has been required as it is a fine, virile song, in Mr. Huhn's best style. In medium and high keys.

"Arc-en-ciel," a Setting by Maurice Pesse would not object to having his song "Arc-en-ciel" (*Paris: L. Philippo; New York: Fine Arts Importing Corp.*) classified as a French ballad, by way of intimating that it has real melodic merit of the kind that makes instant appeal to singers. It possesses, in truth, much of the same character that our own ballads of the better class have, but it is thoroughly and unmistakably French in idiom. There is nothing of the present-day influence about it; it might have been written twenty years ago, yet it has a freshness that is not measured in years. It is for medium or high voice.

New solo numbers for the flute are met with infrequently. Two recent works, therefore, deserving mention, though they are of only average quality. The titles are "Romance" and Valse Caprice, by Harland A. Riker (*White-Smith Music Publishing Co.*). The melody and rhythmic outline of the first are conventional, but the solo part offers the performer a good opportunity to show his skill and tone. The valse is vivacious and graceful and, like its companion piece, well written for the instrument, an idiom which the composer thoroughly understands.

School Songs in Unison and Two Parts In the New Century Series of School Songs (*London: Winthrop Rogers*) there is a unison number by Alec Rowley, entitled "Story Town," that should have a wide hearing. There is no reason why soloists should not use this song also, as it is

charming music, melodious and well-harmonized in the accompaniment, with a text dealing with the dreams of childhood that is unusually colorful and imaginative. Edgar Moy's "Dream Island," in the same series but in two parts, is somewhat similar in type, being a slumber song. It has a swaying, graceful rhythm and a pleasant lilt in the accompaniment. Students will certainly like both these pieces.

## LEADS GEORGIA FESTIVAL

"Carmen" Presented on Program Conducted by G. F. Granberry

ATHENS, GA., Aug. 9.—The University of Georgia Summer School has just closed its first music festival, which was successfully conducted by George Folsom Granberry of New York, director of music in the University Summer School. Mr. Granberry had the cooperation of Fred Patton, baritone; Mary Craig and Louise Bennett, sopranos; David Michael, tenor; Joseph LeBueno, cellist, and instrumental and vocal soloists from the music faculty of the University. Mr. Patton and Miss Craig each gave two recitals. A concert performance of "Carmen" constituted one program. In the chamber music concert, trios by Mendelssohn and Haydn and Vivaldi's Concerto for Three Violins were given. Preliminary announcements for the music festival of next season include a full stage performance of "Butterfly" and programs of operatic ensembles.

## Festival Quartet Gives Brahms Cycle in Pittsfield

PITTSFIELD, MASS., Aug. 11.—Brahms enthusiasts have been delighted with the Brahms Cycle presented by the Festival Quartet of South Mountain in connection with the Elshuco Trio of New York in weekly concerts in the Temple of Music here. The Quartet includes William Kroll and Karl Kraeuter, violinists; Hugo Kortschak, viola player, and Willem Willeke, cellist. Messrs. Kroll and Willeke are members of the Elshuco Trio. The Festival Quartet, assisted by Mischa Levitzki, pianist, will present a program on Sept. 17 in the Berkshire Festival of Chamber Music.

## Carl Friedberg Takes Vacation in Harz Mountains

Carl Friedberg, pianist, is taking a short vacation at his summer home, "Altenrode," in the Harz Mountains, Germany, after tours in Holland and England. Mr. Friedberg is preparing novelties for his America tour and for the Pittsfield Festival, where he will appear on Sept. 17 and 19.

## Dr. Daniel Sullivan

Teacher of International Artists  
Such as:  
Alice Nielsen, Lydia Lipkovska and Georges Baklanoff  
Address Secretary, Adolph Witschard  
132 West 74th Street, New York City  
Telephone: Endicott 0180

## KANSAS CITY

### "LITTLE SYMPHONY"

N. DE RUBERTIS, Conductor  
CHARLES F. HORNER, Manager  
3000 Troost Ave., Kansas City, Mo.

Celebrated  
Piano Virtuoso  
Summer address,  
Wagner Platz 6,  
Berlin-Friedenau,  
Germany.  
Re-opens New York  
Studio, Oct. 5th.  
19 West 85th St.  
Tel. Schuyler 9923

## ALBERTO

# JONÁS

*Frederick Gunster*  
TENOR  
Management: R. E. Johnston  
1451 Broadway, New York City

# PAUL KOCHANSKI

Management, GEORGE ENGLES, Aeolian Hall, New York

## JANE R. CATHCART

Teacher of  
PIANO—ELEMENTARY HARMONY  
Address 200 West 57th St., New York Phone 10117 Circle

## JOHN CHARLES THOMAS

Knabe Piano

Vocalion Records

BARITONE

Management:  
R. E. JOHNSTON  
1451 Broadway,  
New York City

## FREEMANTEL

Beethoven Songs  
in Recital

MANAGEMENT, DANIEL MAYER, AEOLIAN HALL, NEW YORK

## FRANCES NEWSOM

SOPRANO  
CONCERTS—ORATORIOS  
Recital and Children's Programs in Costume  
Season 1924-25  
Management of Frances Newsom, 228 E. 61st St.,  
New York. Phone Regent 3244.

## ELSA MARIANI

SOPRANO  
CONCERT—ORATORIOS—RECITALS  
Exclusive Management:  
INTERNATIONAL LYRIC BUREAU  
1452 Broadway, New York



## Wider Interests Would Enhance Singers' Art, Claims Florence Lang



Florence Lang, Soprano

CHICAGO, Aug. 9.—A diversity of interests would considerably enhance many a singer's value to the public, according to Florence Lang, soprano.

"The reason more singers are not vitally interesting as artists," says Miss Lang, "is that their interests center too closely upon the craftsmanship of their profession. There are many vocalists whose work it is a joy to hear from the scientific point of view. But for a dozen such there is too small a percentage who are attractive personalities."

"Most singers are in a rut merely from singing. They know a great deal about vocal mechanics, but they have lost sight of the human interest of their art. It is certain that at most only a few of the world's great songs were written with a singer's technical problems in mind. Certainly the poems to which they were set did not show the slightest regard for mixed tone, head voice, resonance chambers, portamento or legato."

A singer's sense of life must come from life itself, Miss Lang believes. It has much in common with the literary view of affairs, though of course there are interesting differences between the two on this score. But a singer has much to learn from books.

"There are many things which bear only indirectly upon the singer's problems," continues Miss Lang, "but which are, nevertheless, invaluable in giving him a clear point of view on matters close to his profession. As Arnold Bennett says in 'How to Make the Best of Life,' real imagination is the ability to put one's self in 'the other fellow's place.' There is nothing more important in art than imagination."

Out-of-door life is necessary, too, to the singer's development, in the opinion of Miss Lang, who will spend a portion of her vacation in a Canadian lodge. Singers also have much to learn from instrumentalists, especially violinists, she says.

EUGENE STINSON.

### Elena de Sayn Holds Fifth Summer Course in Asheville, N. C.

ASHEVILLE, N. C., Aug. 9.—Elena de Sayn, violinist of Washington, D. C., has been active in Asheville, N. C., again this summer. It is Miss de Sayn's fifth season in the Blue Ridge Mountains, where she teaches and brings other artists to teach and to perform under the auspices of her summer conservatory. Paul Tchernikoff, dancing teacher, of Wash-

ington, D. C., has just completed a successful six weeks' course arranged for him by Miss de Sayn. He had pupils from a number of Southern States, among whom were professionals. Miss de Sayn and Mr. Tchernikoff recently arranged an artistic presentation of a pantomime. They participated in several numbers themselves.

## TABLET DISCLOSES BABYLONIAN MUSIC

### Prussian Professor Finds Letters Conform to Tonal System

A recent meeting of the Prussian Academy of Science in Berlin, heard an account by Prof. C. Stumph of the deciphering of a piece of Babylonian music drawn up by Dr. Kurt Sachs, the Curator of the Collection of Instruments in the Berlin High School for Music, according to a dispatch to the London Times.

The earthenware tablet upon which the music is recorded has lain for a long time in the Middle Eastern section of the Prussian State Museum. It was discovered in Assur, the Babylonian capital, and was written about the year 800 B. C., though the system of notation of the music is thought to date back to a much earlier period.

The inscription is in three columns. The first contains marks hitherto undeciphered; the second a religious poem, descriptive of the creation of man from the blood of the gods, in the Sumerian tongue—a tongue even then long dead, except as a language of religion and the law; the third, a faulty translation of the poem into Assyrian.

The inscription in the first column, written in cuneiform, consisted of Sumerian words of one syllable, written line upon line, but apparently without sequence or meaning.

### Rhythm Intended

Not long ago Assyriologists conceived the idea that the first column might be intended to express a rhythm or even time, and Prof. Sachs, taking up this theory, as a practical musician and antiquarian, began to test it. In seventy lines he found sixty-two different syllables. Their nature may be judged from the following first four lines:

ME ME KUR KUR  
A A A A A  
KU KU LU LU  
MASH MASH MASH MASH.

By a process of condensation he reduced all the sounds to eighteen "letters," and attempted to bring them into relation to a tonal system. They were ultimately reduced, by a process of deduction to a pentatonic system, the transposition of which into other systems did not produce negative results. After overcoming many difficulties, he decided that the cuneiform notation represented a polytonic system.

So far it has been determined that the Babylonians used a pentatonic system without semitones. The five tones were not fixed. The scale through which the piece under examination ranged consisted of two octaves and one-fifth. The instrument which played it, presumably a harp, used octaves, double octaves, chords in fourths and fifths, etc. The harp apparently had twenty-two strings, a type that is known to have been in use in the Mediterranean and Egypt, suggesting that the scale in question was not merely Babylonian. Curiously enough, the deciphered music has certain characteristic similarities to the music of China.

## New Carpenter Ballet for Monte Carlo Delineates Industrial Activity in U. S.

CHICAGO, Aug. 9.—A ballet, as yet unnamed, the work of John Alden Carpenter, will be mounted at Monte Carlo about March 1 of next year, according to the composer, who returned to Chicago on Wednesday from a trip to Europe undertaken especially to confer with Serge Diaghileff, now chief director of the Monte Carlo Opera, as well as head of his noted Ballet Russe. Mr. Diaghileff made the arrangements with Mr. Carpenter last year.

The ballet is the first American music to be accepted by the Russian, and, unless available records are at fault, will likewise be the first work by an American composer heard in the Monte Carlo Opera.

In discussing this ballet Mr. Carpenter says it deals with things American.

"It is an attempt to make a musical transcription of contemporary American life," he relates. "It does not go beneath the surface at all, but treats of what you can't escape, of what hits you right off the street. It is an endeavor to fix the sound of American activity, the sound of industry. After all, organized industry is the thing which is distinctive of America, and it has produced its own sonority and rhythmic life. The ballet will give the character of American work and American play."

### No Definite Story

The ballet is not an attempt to deal specifically with any definite story, nor, if Mr. Diaghileff's present plans are carried out, will the staging of it be a photographic reproduction of the subject-matter. Transcription will be used in the style of its production, as it has been in the composition. Unlike other of Mr. Carpenter's works, such as the suite, "Adventures in a Perambulator," or the ballet, "Krazy Kat: a Jazz Pantomime," the explanatory notes of which have drawn many a reader into beguiling consideration of divers things; the programmatic annotation of this new work is expected to consist of only a few words. In other ways, too, it is likely that Mr. Carpenter's ballet will show a departure from previous methods, although he con-

fides that it has been impossible to escape jazz.

"I have always felt keenly for jazz," he says. "I have loved it and felt a great value in it. It is the first really spontaneous American musical expression; and, good or bad, you can't afford to ignore what is spontaneous. It has its roots in the American soil, and it contains certain elements that should be used by musicians. To be sure, it lacks one attribute of great music; it has not the spiritual element. But it has the capability of developing almost every other quality of music as an art. America's rhythmic sensitiveness finds an expression in jazz, and in delineating this, it is unavoidable to fall into the accents of this native form."

### Diaghileff's Help

In discussing his predilection for the ballet as a means of musical expression, Mr. Carpenter points out that contemporary composers were largely led to the mimed dance by the unsatisfactory mode of expression offered in opera, with its "falsities" and handicaps to naturalness. Composers were attracted to "the tremendously brilliant development of the ballet under Diaghileff, who is giving the moderns a chance to be heard."

"Diaghileff has been a greater stimulus to modern composers and to modern artists than any other element," in the opinion of Mr. Carpenter. "Think what he has done for both! And yet it is true the ballet may not completely satisfy the creative impulse. Stravinsky tells me he has gone as far as he could go with it, and is now turning to absolute music. His final ballet, the 'Noces,' I heard privately performed, without action, in Europe, some time ago. Later I saw its production as a ballet, and my impression of the absorbing work was that it had really been more beautiful when heard simply as music. I can understand Stravinsky's desire to abandon the ballet form."

Mr. Carpenter's new score is not completed. It is written for a combination of two orchestras. There will be the conventional orchestra, with a very small string section (one is reminded of Stravinsky's "Symphonies for Wind Instruments") and to this there will be added jazz implements, including a saxophone choir.

EUGENE STINSON.

### JOIN ALABAMA SCHOOL

#### Four Teachers Added to Faculty of College in Montevallo

MONTEVALLO, ALA.—Frank Earl Marsh, Jr., director of the school of music of Alabama College, announces the appointments to the faculty for the ensuing year. Rebecca D. Stoy will be associate professor of voice and head of the voice department. Miss Stoy is a graduate and post-graduate of the New England Conservatory, under Charles H. Bennett. She has taught for several years in various institutions and comes to Alabama from New York, where she has been studying. Louise Glover will be assistant professor of cello and theoretical subjects. She is a graduate of the Peabody Conservatory with a diploma in cello. She has been a pupil for several years of Bart Wirtz, and in counterpoint, orchestration and composition of Howard R. Thatcher.

Katherine Van Deusen Sutphen has been appointed assistant professor of piano. Miss Sutphen is a graduate of the New England Conservatory, under Dr. J. Albert Jeffery. She has taught in a number of well-known colleges, her last position being assistant professor of piano at Agnes Scott College. Polly Gibbs, assistant professor of piano, is a graduate of the Henderson-Brown College and also of the Northwestern University School of Music. She comes to Alabama College from Judson College, Marion, Ala., where she has been first assistant in the piano department.

CHICAGO, Aug. 9.—Elsie Barge, pianist, is touring the western States on a four weeks' vacation.

CHICAGO, Aug. 9.—Harriet Case, soprano, is spending her vacation of several weeks in the East.

### MUSIC AS CHINA HEARS IT

#### High Notes Like Tiger's Bellow and Low Like Dragon's Voice

An example of musical criticism in China and the naive attitude of the natives toward occidental music is given in the review of a concert by Bogumil Sykora, cellist, in Harbin, reprinted in the *Violinist*.

"The musician sits on a chair," the critic explains, "and as soon as the lady gave him several chords on the piano, he took the bow and started to reproduce notes, similar to the sound of gold and making modulations of sound which attract the audience to listen. Drawing carefully high, low, long and short notes, he brings to mind many things. For example, the high notes are like the bellowing of a tiger and the low notes are similar to the sound of a dragon, while the harmony resulting from the union of one chord involuntarily forces the people to hear the music with love and even to suffer with the soul."

But the concerts cannot be so different from those here, after all, for the critic comments, "The beginning was at half past eight p. m.; the musical evening was attended by many people; exactly at nine o'clock the curtain was opened and on the stage appeared the famous musician in company with a European lady."

CHICAGO, Aug. 9.—Liela A. Breed, voice teacher, will spend August at Kelly Lake, Suring, Wis., the guest of Harriet B. Ohrendorff.

## HEMPEL

Assisted by  
Coenraad V. Bos, Pianist  
Louis F. Fritze, Flutist  
Management of Frieda Hempel  
185 Madison Avenue New York  
Steinway Piano

## INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 Claremont Avenue, corner 122nd Street  
FRANK DAMROSCH, Director

Twentieth Season—An Endowed School

Provides a thorough and comprehensive Musical Education in all Branches and is equipped to give highest advantages to exceptional talents.

Additional facilities available in new extension of building. Faculty composed of artist teachers of international reputation.

Affiliation with Teachers College, Columbia University, to provide ideal course for School Music Supervisors.

Preparatory Centers in different parts of the City for children below High School age. Descriptive leaflet available. Training in Piano or Violin and elements of music, sight-singing and Dalcroze rhythmic dancing.

Catalogue sent on request.  
Address—Dept. S

## VERA CURTIS

SOPRANO

WOLFSOHN MUSICAL BUREAU, INC.  
250 West 57th St., New York City



# From Ocean to Ocean

**HARTFORD, WIS.**—More than twenty uniformed bands will take part in the contest and convention of the Northwestern Band Association to be held here Aug. 17.

**NEW HAMPTON, IOWA.**—The club women of New Hampton have purchased a phonograph for the Chicksaw County poor-farm. Club women of the entire county have arranged for musical and other programs to be given at different times by individual clubs at the county home.

**SPRINGFIELD, MASS.**—The Twentieth Infantry Band recently gave the first of a series of eleven concerts to be conducted in parks and playgrounds of the city during the month of August, under auspices of the Park Department. With the exception of one evening concert, all the programs will be given in the afternoon.

**BANGOR, ME.**—Mr. and Mrs. John Malcolm Hart of Evanston, Ill., who are spending the summer at Sorrento, announce the engagement of their daughter, Lucy Lytton, to Alfred Stanley Cayting of this city. Mr. Cayting is one of Bangor's best known violinists, being a member of the Bangor Symphony and of the Bangor Trio. Miss Hart is an accomplished pianist.

**TWO RIVERS, WIS.**—William Yates, tenor, who sings in lyceum and chautauqua with the Dunbar Quartet, has organized and is conducting a boys' choir in St. Luke's Catholic Church.

The boys range in age from nine to thirteen years and have been rehearsing for several months. They have just begun their service for the church. Mr. Yates selected his choir of sixty from about 500 candidates.

**MINNEAPOLIS, N. Y.**—Ronald Colburn Greene, bass soloist of the Broadway Tabernacle, New York, recently gave two song recitals in the Cliff House and the Wildmere. Mr. Greene sang "Wanderer" by Schubert, "Abendstern" by Wagner, "Hear Me Ye Winds and Waves" by Handel, a group of rollicking songs and a group of dialect songs.

**ATLANTA, GA.**—Band concerts are presented in Atlanta parks every Sunday afternoon, with Fred Wedemayer as conductor in Lakewood Park and Clinton Barber in Grant Park. A typical program by Mr. Wedemayer's band included the Overture from "Martha," the Inflammatus from "Stabat Mater" and excerpts from "Lucia." Mr. Barber included "Conqueror" by Teike, Three Dances from "Henry VIII" and excerpts from "Macbeth" and "Mlle. Modiste" in a recent program.

**GRAND RAPIDS, MICH.**—Emory Gallup, for ten years organist and choirmaster of St. Chrysostom's Church, Chicago, has been appointed organist and choirmaster at Fountain Street Baptist Church. He will take up his duties when he returns from Europe about Sept. 1. It is planned to make the church a music center, so far as organ and choir work are concerned.

The appointment of Mr. Gallup, who was reputed to have one of the three finest choirs in Chicago, is part of a diversified program planned by this church.

**LEWISTON, ME.**—A concert was given in the Bates College Chapel recently as part of the closing week's program of the Bates summer school. Among the artists who appeared were Mildred E. Litchfield, soprano soloist in recent performances of "Romeo and Juliet" and "Trovatore"; Adrienne Belleau, harpist; Eglantine Belleau, flautist; Wilfrid Tremblay, organist; Ruth Staples, violinist, and Vance Monroe, baritone. The program included works by Guilmant, Grieg, Gounod, Tchaikovsky, Lieurance, Saint-Saëns, Cantor, Dvorak, MacDowell, Schumann and Wagner.

**RICHFIELD SPRINGS, N. Y.**—Leslie Arnold, baritone, pupil of Dudley Buck, recently gave a concert in the Bloomfield ballroom in the Hotel Club, with William A. Dooley's orchestra providing the accompaniment. Mr. Arnold appeared again with Karl Rissland of New York, trumpeter; Carl Johnson of Cooperstown, baritone; Mrs. Waldo Johnson of Cooperstown, violinist; A. C. Mora of Richfield Springs, bass, and Louise Hinds, elocutionist, in a concert for the benefit of the American Legion. Mr. Dooley presents his orchestra twice daily in Spring Park.

**BERKELEY, CAL.**—Faith Merriman, dramatic soprano, and H. Bickford Pasmore, voice coach of Berkeley and San Francisco, recently presented programs in the Sunday Half-Hours series in the

Greek Theater. Miss Merriman sang an early English group and songs of Wagner, Fourdrain, Georges, Woodman and Sinding. Edgar Thorpe accompanied. Mr. Pasmore presented Gladys Campbell, soprano; Cleo Nash, mezzo-soprano; Wilson Taylor, tenor, and James McKenzie, baritone, assisted by Mary Pasmore, violinist, and Suzanne Pasmore-Brooks, accompanist.

**CHARLES CITY, IOWA.**—Some 125 singers from towns near Lake Mills gathered in Lake Mills, Iowa, for the rehearsals of a new chorus that is being organized among singers of Lutheran churches. The chorus will meet every two weeks to study the best compositions. The first appearance will be at the convention of the Luther League in Northwood in September. The chorus will also sing at the North Iowa Fair in Mason City early this fall. Members of the choirs of the Lutheran churches at Mason City, Clear Lake, Northwood, Forest City and other nearby towns are in this large chorus. The conductor is Oscar Lyders, leader of the Waldorf College Chorus in Forest City, Iowa.

**FAYETTEVILLE, ARK.**—The School of Music for the Western Methodist Assembly, directed by Henry Doughty Tovey of the University of Arkansas, has completed a series of concerts at Mount Sequoyah in connection with the summer session. The Assembly Quartet, including Alberta McAdams Stone, soprano; Anna Grace Parmelee, contralto; Edgar Shelton, tenor, and Will A. Sessions, Jr., baritone, appeared in all the concerts. Others who took part were Agnes Connor Phillips, Ruth McCartney Holt, Rebecca Eichbaum and Mrs. C. C. Yarrington, sopranos; Ethel Conner Jaynes and Florence Hallberg, contraltos; William Paisley, Elizabeth Bohart, Elizabeth Price-Coffey and Lorena Carleton, pianists; David C. Hansard and Hazel Dessery Gronert, violinists; Charles McGill, tenor; Harry Schultz, baritone, and Mrs. Charles Appleby, reader. Mr. Tovey gave an organ recital in the series.

## MUSICIANS' DIRECTORY

**The American Institute of Applied Music**  
Thirty-eighth Season  
212 West 59th Street, New York City  
Tel. Circle 5329

**Ella Bachus-Behr**  
231 West 96th Street, New York  
Telephone Riverside 8041

**The Boice Studio**  
SUSAN S. BOICE, Soprano  
Teacher of the Art of Singing  
57 West 75th Street, New York  
Endicott 0074

**William S. Brady**  
TEACHER OF SINGING  
Studio: 137 West 86th St., New York  
Telephone Schuyler 3580

**May Laird Brown LYRIC DICTION**  
Voice and Phonetics of  
Italian, French, Spanish, German,  
English  
1 West 89th St., New York Schuyler 0035

**Dudley Buck** Teacher of Singing  
471 West End Ave. Phone Endicott 7449  
Member of the American Academy of Teachers of Singing.

**Giuseppe Campanari**  
BARITONE  
TEACHER OF SINGING  
Studio: 255 West 90th Street, New York City  
Telephone Riverside 3469  
By Appointment Only

**Ernest Carter**  
COMPOSER—CONDUCTOR  
Address: 115 East 69th St., New York  
Tel. 8623 Rhinelander

**Mme. Virginia Colombati**  
Formerly Met. Op. Co., Covent Garden, London, Etc.  
Teacher: Josephine Lucchese, Sop. San Carlo Op.  
Vocal Studio: 294 W. 92nd St., New York  
New York College of Music, 114 E. 85th St.

**M. E. DeWitt** Author of "EuphonEnglish  
in America" E. P. Dutton  
"ENGLISH EUPHONETICS"  
further English that sounds World-Well. Ac-  
quire it in Speech and Song. Consultations:  
514 W. 114th St., N. Y. Cathedral 7667

**Mrs. Karl (J. D.) Feininger**  
PIANO INSTRUCTION  
Violin Accompanist  
Studio: 143 West 103rd St., New York City  
Phone: Academy 3711  
Summer School: Westport, Conn.

**Frances Foster** Coach for Concert  
and Operatic Artists  
Concert Accompanying  
Studio: 97 Riverside Drive  
Tel. Endicott 6936

**Zoe Fulton** CONTRALTO  
TEACHER OF VOICE  
Head of Vocal Department at Glen Eden Seminary,  
Stamford, Conn.  
250 Riverside Drive, New York  
Phone Riverside 2493

**Vladimir Graffman**  
RUSSIAN VIOLINIST AND TEACHER  
Exponent of Leopold Auer  
Studios: 310 W. 95th St., Phone Riverside 2632

**Charles Hargreaves**  
VOCAL INSTRUCTION  
Tenor  
Formerly Metropolitan Opera Company  
251 West 81st St., New York. Endicott 7897

**Victor Harris**  
Teacher of singing in all its branches  
Member of the American Academy of Teachers of Singing  
The Beaufort, 140 West 57th Street  
Telephone, Circle 3053

**Mrs. J. Harrison-Irvine**  
Voice—Piano—Diction—Coaching—  
Accompanist  
Carnegie Hall, 1013, New York. Circle 1350

**Frederick H. Haywood**  
VOCAL STUDIOS  
9 W. 76th St.  
Telephone Endicott 5840

**Arthur J. Vincent V. Hubbard**  
Teachers of Singing  
246 Huntington Avenue, Boston, Mass.

**Helen Allen Hunt**  
CONTRALTO  
Teacher of Singing  
543 Boylston St., Boston, Mass.

**Siegmund Jaffa** VOCAL TEACHER  
Lost and Impaired Voices Restored  
Metropolitan Opera House—Studio 75  
New York City Appointments by Mail

**Minna Kaufmann**  
Voice Teacher and Coach  
INSTRUCTION LEHMANN METHOD  
Studios: 601-2 Carnegie Hall, New York  
Circle 1350

**Harry Kaufman**  
ACCOMPANIST—COACH  
Associated with Zimbalist, Seidel, Flesch,  
Morini and George Meader.  
Studio: 105 W. 55th St. Circle 4634

**Kessler School OF VIOLIN PLAYING**  
Only Individual Instruction Given  
Quartet, Orchestra and Solo playing held weekly  
688 Greene Ave., Brooklyn Lafayette 1838

**Sergei Klibansky** Teacher of Singing  
8 years leading instructor Stern Conservatory,  
Berlin; 3 years Institute of Musical Art, New  
York. Studios: 212 W. 59th St., New York

**Kriens** MASTER VIOLIN SCHOOL  
SYMPHONY CLUB  
303 Carnegie Hall, New York  
New Members Solicited

**McCall Lanham** Concert Baritone  
Teacher of Singing  
Director Vocal Dept., Chevy Chase School,  
Washington, D. C.  
New York, 2493 B'way, Phone: Riv. 6569  
Studios: Wash. (Wed.) 1764 K St., Ph. Frank. 6843

**Lebegott Studios**  
THE ART OF SINGING  
EDWARD LEBEGOTT and Assistants  
66 West 77th Street, New York. Endicott 1352

**Isabel Leonard** SOPRANO  
Teacher of Singing  
Residence—Studio—50 W. 67th  
Telephone—Columbus 1405

**Caroline Lowe**  
(Caroline Lowe Hovey)  
TEACHER OF SINGING—COACHING  
Studio, 50 West 67th St., New York  
Telephone Columbus 1405

**Isidore Luckstone**  
TEACHER OF SINGING  
200 West 57th St., New York  
Telephone Circle 3560

**Philipp Mittell** VIOLINIST  
Teacher of Many Well Known Artists  
Van Dyke Studios, 939 Eighth Ave., New York  
Phone Circle 6130

**Mme. Katherine Morreale**  
Soprano Repertoire  
Voice Culture  
170 West 72nd St. New York City  
Phone Endicott 7957

**Raymond Nold** CONDUCTOR  
Coaching for Church and Oratorio  
Musical Director  
Church of St. Mary the Virgin, New York  
145 West 46th St. Bryant 5913

**Robert E. S. Olmsted**  
Professor of Vocal Music, Smith College  
New York Studio, 127 West 78th Street  
For appointments address: 235 Crescent Street,  
Northampton, Mass.

**Elizabeth Kelso Patterson**  
SCHOOL OF SINGING  
Studio: 257 West 104th St., New York City  
Phone Clarkson 1514

**Adele Luis Rankin** Lyric-Coloratura  
Soprano  
Concerts—Oratorio—Costume Recitals  
Teacher of Singing  
Metropolitan Opera House Studios  
1425 Broadway, New York Phone Bryant 1274

**Franklin Riker** Tenor—Teacher of Singing  
Studios: Met. Op. Bldg., N. Y., Tues.-Fri.  
Presser Bldg., 1714 Chest. Phila., Mon.-Thurs.  
Res.: 50 W. 67th St., N. Y. Phone Col. 1405

**Carl M. Roeder**  
TEACHER OF PIANO  
Technique—Interpretation—Theory  
607-608 Carnegie Hall, New York  
Orange (N. J.) Studio: 350 Main St.

**Francis Rogers**  
CONCERT BARITONE AND TEACHER OF  
SINGING  
Member American Academy of Teachers of Singing  
Studio, 144 East 62d St., New York

**John Prindle Scott**  
SONG WRITER  
554 West 113th St. Cath. 7639

**Bernard Sinsheimer—Sinsheimer Quartet**  
Teacher of Violin and Ensemble  
New York—Wurlitzer Bldg., 120 W. 42nd St.  
For instruction and quartet engagements,  
address residence studio: 15 Penn. Ave.,  
Crestwood, N. Y. Phone Tuckahoe 3635

**Henrietta Speke-Seeley**  
TEACHER OF SINGING  
Studio: Metropolitan Opera House, New York  
Residence: 2184 Bathgate Ave., New York

**Harry Reginald Spier**  
Teacher of Singing  
205 West 57th St.  
Phone Circle 5420 Residence Phone Tremont 3912

**Charles Gilbert Spross**  
ACCOMPANIST—COACH—COMPOSER  
Address: Poughkeepsie, N. Y.

**William Stickles**  
Teacher of Singing  
Studio: Carnegie Hall 1013  
Res. Phone Billings 3317

**Charles Tamme**  
TEACHER OF SINGING  
264 West 93d St., New York  
Schuyler 0675

**Tofi Trabilsee** VOCAL TEACHER  
Succeeds where others have failed  
Studios: 202 W. 74th St., New York  
Tel. Endicott 1965

**Theodore Van York**  
TEACHER OF SINGING  
Teaches All Summer  
Studios: 4 West 40th Street, New York  
Opposite Public Library Tel. Penn. 4792

**Frank Woelber** VIOLINIST  
Authorized Exponent of Goby Eberhardt Method  
Studio: 784a Quincy St., Brooklyn  
Bushwick 1696

**S. Constantino Yon**  
TEACHER OF SINGING  
Studio: 853 Carnegie Hall, New York  
Phone—Circle 0951

**Nikola Zan** Grand Opera Baritone  
(Prague Opera)  
Exponent of the Lamperti method  
Studio: 168 West 58th St., New York  
Telephone Circle 3900

**Zerffi** Teacher of Singing  
Voice Production without Interference  
Miss Ethel Pfeifer, Asst. Teacher  
309 West 78th Street Endicott 2779

**Oscar Ziegler**  
Concert Pianist—Pedagogue  
52 West 90th Street, New York, N. Y.  
Phone Schuyler 7376

**Josiah Zuro** Director Zuro Grand  
Opera Co.  
Coaching and Teaching  
Studio: Rivoli Theatre, 744 Seventh Ave.,  
New York City Phone Circle 9194



## Ravinia Hears "Chemineau" and "Lakmé"

[Continued from page 1]

when Alfred Maguenat and Hector Dufranne sang, in turn, the baritone title rôle. At the Auditorium, however, it has gone the way of some other excellent operas which appeal to the musician without giving cashiers in the box-office much to do and has been dropped from the repertoire for three or four winters.

Giuseppe Danise had the part of the *Chemineau* in the Ravinia performance. In it he considerably exceeded his season's standard of achievements, commendable as this has been, by his human impersonation of the wanderer. Ina Bourskaya, the *Toinette*, contributed her skill in acting and in song to an unusual part, chiefly sung in the past by Alice Gentle at Ravinia and by Yvonne Gall in Congress Street.

Léon Rothier, accomplished veteran, was the *François*, and Louis D'Angelo *Pierre*. Désiré Defrère and Paolo Ananian appeared as the amusing *Thomas* and *Martin*. Margery Maxwell was in the rôle of the youthful *Aline*, and Giordano Paltrinieri was cast as the son. Philine Falco was the inn-keeper.

Louis Hasselmans conducted the sensitive and tranquil score, and the performance won more than usual commendation from those present.

The soprano and tenor rôles in "Lakmé" were assigned to Graziella Pareto and Giovanni Martinelli. The title part is known here as one of the Spanish coloratura's best, and for the second act especially she has a remarkable costume with which, plus the charm of her bearing, she has enlivened the outward aspect of her impersonation of the amazing-voiced Hindu.

This was not only Mr. Martinelli's first local appearance as *Gerald*; it was one of the very few he has ever made, as he is reported to be not particularly fond of the rôle. There were moments when one was inclined to trust one's eyes and believe the rumor, yet Mr. Martinelli's singing of the part was quite remarkable for general expertness.

The rôle of the *Priest* was wisely entrusted to Mr. Rothier. Mr. Defrère was *Gerald's* comrade, and Miss Maxwell, Miss Alcock and Miss Falco, together with a sizeable body of uniformed supernumeraries, completed the party of British travelers. Miss Bourskaya was *Lakmé's* adherent, and their duet in the first act has seldom sounded so well. Mr. Paltrinieri as *Hadji* presented another of his numerous and valuable small portraits.

Gennaro Papi conducted. The audience was large and enthusiastic.

### Several Repetitions

For the summer's second performance of "Tosca" Florence Easton and Mr. Danise were once more face to face in the second act's reliable climax. Giacomo Lauri-Volpi was the new *Cavaradossi*. Mr. Papi conducted, and a large audience lost no opportunity to make known its satisfaction.

Thalia Sabanieva, a discreet soprano,

was the *Manon* on Tuesday night, replacing Lucrezia Bori. Mr. Lauri-Volpi, Mr. Rothier and Mr. Defrère, in other leading rôles; the Misses Maxwell, Falco and Alcock as the alluring ladies, and Mr. D'Angelo, Mr. Paltrinieri, Mr. Ananian and Virgillia Grassi completed the cast. Mr. Hasselmans conducted.

"Martha" was repeated with no change in the earlier cast, Miss Pareto and Miss Bourskaya once more enacting the somewhat incautious English ladies, Mr. Ananian their escort and Mr. Lauri-Volpi and Virgilio Lazzari their rustic suitors. A good-sized mid-week audience listened with great pleasure to a commendable performance of the sparkling work. Among the favorite vocal episodes, Mr. Lauri-Volpi's "M'Appari" seemed the most welcome. Mr. Hasselmans officiated at the conductor's stand.

For "Faust," Miss Easton, Mr. Martinelli and Mr. Lazzari were the chief trio. Miss Maxwell was *Siebel*, Mr. Defrère *Valentine* and Miss Falco *Martha*. Mr. Papi conducted.

In the young artists' program, which formed the latter half of Thursday's matinee, the soloists were Mollie Oppen and Eulalie Kober, pianists; Horace Stroh, soprano, and Mischa Zukovsky, violinist.

EUGENE STINSON.

### PLAYS OWN COMPOSITION

Amy Neill Gives Violin Recital in Chicago Series

CHICAGO, Aug. 9.—Amy Neill gave a violin recital in Mandel Hall last night in the usually staid summer series conducted by the Chicago University.

This was Miss Neill's second local appearance since her recent return from Europe, and a large audience demanded a number of extra pieces at the close of her program.

Breadth of tone, fine color, interesting phrasing and interpretative fire were virtues of the performance. Handel's Sonata in E Major and Cecil Burleigh's Concerto, seldom heard here, were major items on the program. Miss Neill's own "Moto Perpetuo" proved an enjoyable composition.

Isaac Van Grove played excellent accompaniments.

English Opera Company is Formed on Cooperative Basis

CHICAGO, Aug. 9.—A company called the Boston English Opera Artists has been formed here on a cooperative plan and will tour the country in the fall, offering "Il Trovatore," "Cavalleria Rusticana" and "I Pagliacci." Hazel Eden, formerly a soprano of the Chicago Opera, is included among the thirty-six principals. Other members of the company are William K. Mitchell, tenor; W. Rufus Northway and Bertram Goltra, basses; Ruth Betzner, contralto, and Dan Krak, buffo. The tour will open in Rockford, Ill., on Sept. 22, continuing west until Dec. 6. Pennsylvania, New York State, Massachusetts, Vermont and Canada will also be visited.

Helen Warrum Chappell Sings in Chicago

CHICAGO, Aug. 11.—Helen Warrum Chappell, soprano, formerly with the Chicago Opera and later with the Metropolitan Opera, recently gave a recital in Kimball Hall. Since her last previous appearance here Mme. Chappell has greatly improved her tone production and has brought out the full natural beauty of her voice. She sang Beethoven's "Adelaide" with a warmth of tone in keeping with the character of the song, and in "Mi Chiamano Mimi" from "Bohème" she interpreted the spirit of the music excellently. Mme. Chappell is the pupil of Delia Valeri, under whose tutelage she has made rapid progress.

Mary Fabian Goes on Motor Holiday

CHICAGO, Aug. 9.—Mary Fabian left this week for an eastern journey. She will go to Buffalo with Thalia Ganoz, dancer, there joining the motor party of Carl D. Kinsey, manager of the Chicago

Musical College, to drive to Albany. Miss Fabian will spend several days in New York, going from there to her home in Alabama for a few weeks' vacation. Miss Fabian, who completed a successful first season as soprano with the Chicago Opera last spring, was the *Gretel* in a revival of Humperdinck's "Hansel and Gretel." She appeared also in juvenile character parts in "Louise" and "Königskinder."

### SAENGER PUPIL IN RECITAL

Dorothy Stevens Humphreys Presents Old French Songs in Costume

CHICAGO, Aug. 11.—One of the most delightful of the recitals at the Oscar Saenger Summer School was that given recently by Dorothy Stevens Humphreys. Miss Humphreys has an abundance of charm and temperament and possesses a lovely soprano voice. She combines singing talent with a gift for impersonation. Her first number, *Musetta's* Waltz Song from "Bohème," was brilliant and sparkling. The Schumann and Schubert songs, sung in English, were notable for good diction and feeling, the French group was exquisite. In her group of children's songs, "Mother Dear" brought tears to many eyes.

The last two groups included songs of Old France, sung and acted in costume. Miss Humphreys told the story of each one, and then both her interpretation and impersonation were so fine that the songs throbbed with life and old France became something more than a memory. Her facial expression is as good as her acting. Although she was an opera class scholarship winner, and could easily enter this field, she seems pre-eminently fitted for recital work.

Mr. and Mrs. Saenger have left for a brief vacation in Maine before returning to open the New York season.

Many Pianists Attend Schmitz Class in Madison, Wis.

MADISON, WIS., Aug. 9.—Sixty artists and teachers from points as far distant as London and Honolulu are enrolled in the fifth session of E. Robert Schmitz's master classes in piano, which opened here on July 15. There is also an interpretation class, as well as private and class lessons in piano playing. All classes are held in the Woman's Building of the Madison Woman's Club. At the conclusion of his course on Aug. 26, Mr. Schmitz will take a short vacation, preparatory to an arduous season. His first New York recital will be in Aeolian Hall on Oct. 22, immediately after which he will leave on a coast to coast tour, stopping en route to fulfill many engagements, among which will be two with the Minneapolis Symphony. His concert activities are under the direction of L. D. Bogue. Shortly before the opening of the course, Mr. and Mrs. Schmitz returned from Europe, where the pianist was heard in several recitals, the principal ones being in Moscow, Paris and Vienna.

Helen Fouts Cahoon Gives Recital in Costume

LUDINGTON, MICH., Aug. 9.—Helen Fouts Cahoon, coloratura soprano, sang in costume recital Tuesday morning, including on her program arias by Mozart, Handel and Bishop, some old English songs, a group of Schubert and modern American compositions.

## In Chicago Studios

Chicago, Aug. 9.

### BUSH CONSERVATORY

Eleven students in the public school music department received diplomas, or the degree of Bachelor of School Music, at the close of the summer session on Tuesday. Although the official vacation season has commenced, the studios show a surprising amount of activity. Several teachers are continuing their classes. Among them are Vittorio Trevisan, John J. Blackmore, Richard Czerwonky, Bruno Esbjorn, Edgar Nelson, Julie Rivé-King and Nelli Gardini. Advance registration indicates an unusually large enrollment for the fall term.

### STURKOW-RYDER

The studio gave its fifty-eighth program on Saturday afternoon. Ethel Eiler, Janet Friday, Ethel Dale, Ernau Akely and Jean McShane, piano pupils of Theodora Sturkow-Ryder, played music by Bach, Beethoven, Chopin, Mendelssohn and others. Juanita Sawyer and Oscar Peterson, pupils of Mrs. McShane, were also heard. The studio will reopen on Sept. 5.

### ELLEN KINSMAN MANN

Mrs. Mann has a large summer class of professional singers and teachers from other cities. Among them are Katherine Bonder, superintendent of music in the high schools of Fort Collins, Colo.; Blanche Snider, teacher of Canton, Ill.; Beattie Quin of Louisville, Ky., and Alice Stitzel, head of the voice department in Meredith College, North Carolina. Lyceum engagements for next winter have been secured by the following Chicago visitors, members of Mrs. Mann's summer classes: Ray and Arthur Derbeck, baritones, and Violet Derbeck of Fond du Lac, Wis.; Grace Walbolt, soprano of Toledo; Selah Wright, bass, of Marion, Ind.; Harry E. Price, tenor, of Minneapolis; Lorine Smith, soprano, of Beardstown, Ill.; Harold Fleckinger, tenor, of Topeka, Kan.; Lucille Hubbard, soprano, of Osage, Iowa; Marie Bolyard, mezzo-soprano, of Lamar, Okla.; Blanche Davis, soprano, of MacDonald, Kan., and Elizabeth Smith, mezzo-soprano, of Knoxville, Tenn. Among Mrs. Mann's Chicago professional pupils are Helen Westfall, Mrs. Mann's assistant and soprano of Woodlawn United Presbyterian Church; Kathleen March, contralto; Constance March, soprano, and Beryl Capernall, contralto. The last three comprise a trio which has already been booked for a number of Chicago engagements next season. Kathleen March is soloist of Buena Memorial Church. Miss Westfall has just returned from a six weeks' visit in Kansas. Among Mrs. Mann's other professional pupils are Esther Curtis, contralto soloist at the Christian Science Church of Wheaton; Louise Waggoner Fowler, soprano soloist of the Rawson Center; Franklin Kidd, tenor, who has given several downtown programs; Joe Rarick, baritone, who has just returned from a Chautauqua tour; Arthur Oberholzer, baritone, who has completed a long Lyceum season, and Lorraine Baer, recently engaged as supervisor of music in the schools of Farmington, Ill.

CHICAGO, Aug. 2.—Cards have been received from Edward Poole Lay, baritone, who is traveling in the Pyrenees.

**P. MARINUS PAULSEN**  
Conductor Indianapolis Symphony Orchestra  
Violin and Composition  
SHERWOOD MUSIC SCHOOL Chicago

**LEON SAMETINI**  
VIOLINIST  
64 E. Van Buren St., Chicago

**ELLEN KINSMAN MANN**  
Teacher of Singing  
606 Fine Arts Bldg., Chicago

**VITTORIO TREVISAN**  
Basso—Chicago Opera Co.  
Vocal Studios  
Bush Conservatory, 839 No. Dearborn St., Chicago

**Abraham SOPKIN**  
VIOLINIST  
Exclusive Management: S. HUOK, Inc., Aeolian Hall, New York  
Baldwin Piano Used

"A mature artist; rich tone; brilliant technic."—Chicago Evening Post.  
"Technical fluency and vigor featured his concert."—N. Y. Tribune.  
"Has all qualities of a great artist."—Allgemeine Zeitung (Berlin).  
"Good tone and persuasive warmth of feeling."—N. Y. Times.  
7463 Sheridan Road, Chicago

**Joseph SCHWARZ**  
BARITONE  
Chicago Civic Opera Co.  
Management:  
Edna Richardson Sollitt  
501 Oakdale Ave.  
KIMBALL PLANO CHICAGO

**MOTION PICTURE ORGAN**  
PERALTA SCHOOL OF ORGAN  
MASONIC TEMPLE, Cottage Grove Ave., at 61st St., Chicago. Phone Fairfax 4032

**WILLIAM SHAKESPEARE**  
Late of London, England,  
MASTER OF VOICE  
830-831 Fine Arts Bldg., Chicago  
Phone Harrison 4759

**JACQUES GORDON**  
CONCERTMASTER CHICAGO SYMPHONY—CONCERTS—RECITALS  
Management: Harrison & Harshbarger, 1322 Kimball Bldg., Chicago



# People and Events in New York's Week

## Ruth St. Denis Achieves an Important Place in History of Dance in America

(Portrait on front page)

THERE is probably no country in the world where the dance evokes greater enthusiasm than in America, and there is no single dancer who has done more to create a taste for the dance than Ruth St. Denis. Not only has she evolved a form of the dance that is highly individual, but she, in conjunction with her husband, Ted Shawn, has done much to develop an American School of the dance. One of the features of the last season in New York was the presentation by Miss St. Denis and Mr. Shawn of an all-American program in which the participants were Americans. Among the composers who were represented were R. S. Stoughton, Charles Wakefield Cadman, Dent Mowrey, Nathaniel Dett, Louis Gottschalk, Edward MacDowell, Louis Horst, and Charles T. Griffes.

But Miss St. Denis has not sought all her inspiration in any one land. In her efforts to portray life as it exists or existed among different peoples and civilizations, she has searched the

little-known corners of the earth and has brought back for the delight and education of countless thousands, authentic pictures of what she saw. For many years, she was regarded as one of the chief exponents of Oriental dances and in the last few seasons she has demonstrated her versatility by adding Spanish dances and those of other lands to an extensive repertoire.

Last season, the Denishawns visited 130 cities, many of which will see the dancers again next season, when they will once more make a coast to coast tour under the management of Daniel Mayer, beginning early in October. In accordance with their custom, the program will include several new numbers, most important of which will be an Algerian Ballet, based on material which Mr. Shawn secured last summer during a sojourn of several weeks in northern Africa and the Sahara. The company will include several of the principal dancers who have appeared with Miss St. Denis and Mr. Shawn in previous seasons, and others who have studied in one of their several schools in the United States. Louis Horst will again be the pianist-accompanist.

### Lynette Gottlieb Plays in Summer Series at Hughes Studio

Lynette Gottlieb's recital at the studios of Edwin Hughes recently proved one of the most interesting of the series of musicales held each week during the summer master class. Miss Gottlieb again showed herself to be a young artist of striking technical and musical gifts. The program itself was a strenuous one for a summer's evening, consisting of the Prelude, Fugue and Variation of César Franck, Intermezzo in B Minor and Rhapsodie in B Minor of Brahms, "Eroica" Sonata of MacDowell, "Reflets dans l'eau" of Debussy, Étude in C Minor of Chopin, "Danse d'Olaf" of Plick-Mangiagalli and the "Naila" Waltz of Delibes-Dohnanyi. In all of these Miss Gottlieb acquitted herself with credit, disclosing poetic insight and musical understanding and showing unusual natural gifts. The audience was enthusiastic in its applause, and as extra numbers Miss Gottlieb added the "Juba" Dance of Dett and an étude and a waltz of Chopin.

### Madeleine Scarron and Cécille Steele in Joint Recital

Madeleine Scarron, pupil of the late Sarah Bernhardt, and Cécille L. Castegnier Steele, pianist, recently gave a joint dramatic and piano recital in the Fleming studio. Mrs. Steele opened with two MacDowell numbers and the Gavotte by Sgambati, followed by a French and an English reading by Miss Scarron. The artists also appeared together in a group. In her second group Mrs. Steele played numbers by Grieg, Randegger and Schubert. Miss Scarron concluded the program with scenes from "Robe Rouge" by Brieux in French and English.

### Harriette Brower Gives Musicale in Studio

Music by Bach, Chopin, Schumann, Debussy, Tchaikovsky, Elizabeth Thorn Boutelle and Moszkowski formed the piano program Lenore Davis gave at Harriette Brower's studio musicale on the afternoon of Aug. 5. These numbers were played with good tone, artistic finish and originality. At the close of the program, Shura Cherkassky added several numbers, including a composition of his own, in a musicianly manner.

### Dr. Sigmund Spaeth Gives Course for Music Supervisors

Since his return from a transcontinental lecture tour, Dr. Sigmund Spaeth, music critic and lecturer, has given talks on music before a number of Eastern clubs and educational institutions. These included a regular course for music supervisors at New York University, in which Dr. Spaeth's newest publication, "Common Sense of Music," was used as a text book. His summer engagements have carried him also to Atlantic City, Newark, Elizabeth and other points in the vicinity of New York. In addition he has been heard frequently on the radio. "Common Sense of Music" has already gone through two editions and is now being prepared for school use with a special teacher's manual and an introduction by George Gartlan, director of school music in New York. The success of Dr. Spaeth's lectures in New York University has brought demands from other cities for a similar course to be concentrated within a week. This experiment will be tried in the course of his tour next season.

### Alma Beck Honors Mr. and Mrs. Reiner

Alma Beck, contralto, entertained Mr. and Mrs. Fritz Reiner at a supper party at her home on Park Avenue, after a recent concert conducted by Mr. Reiner at the New York Stadium. Miss Beck's former home was in Cincinnati, where she was welcomed by a large audience last season when she was soloist with the Cincinnati Symphony, under the leadership of Mr. Reiner. Following his engagement as guest conductor at the New York Stadium, Mr. and Mrs. Reiner left for a motor trip through Canada.

### Ivan Steschenko Sings "Mefistofele" Aria in Capitol Début

Ivan Steschenko, Russian bass, sang an aria from "Mefistofele" as the feature number of the musical program arranged by S. L. Rothafel at the Capitol Theater this week. It was Mr. Steschenko's debut at this theater. Last year he sang with the Chicago Opera, and had sung previously in opera in Moscow, Petrograd and Milan. Addison Fowler and Florenz Tamara appeared with their South American Troubadours in a series of "Mexicana" dances, including a waltz to "Cielito Lindo" and a shawl dance called "Baile del Manton." Other num-

bers in the presentation were "Danza del Sombrero," danced by Doris Niles; "Los Golondrinos," sung by Miss Mulholland and ensemble, and "Pica Pica," a comedy number by Frank Moulan. They were assisted by the male ensemble, the ballet corps, Virginia Futrelle and Gertrude McKinley. A novelty number was "In a Barnyard," in which Frank Moulan was assisted by the ballet corps. The orchestra, conducted by David Mendoza, played Hosmer's "Southern Rhapsody."

### GIVE JOINT PROGRAM

#### Jackson Kinsey and Anna Pinto Appear in Summer Series

Jackson Kinsey, bass, and Anna Pinto, harpist, appeared in a joint program recently in the fourth of the series of New York University Summer School concerts in Judson Memorial Chapel. Chester Harris accompanied for both artists. Mr. Kinsey chose numbers that would reveal the wide range, even scale and flexibility of his basso-cantante voice and his intelligent musicianship. His singing of the "Monologo di Girard" from "Andrea Chenier" by Giordano and "L'Heure de Pourpre" by Holmès was dramatic, but for sheer beauty of vocal expression, particularly in pianissimo passages, he was at his best in "Bellman" by Forsyth and "Over the Steppe" by Gretchaninoff. Much humor was put into "Captain Stratton's Fancy," by Deems Taylor.

Miss Pinto was equally successful in disclosing her art as a harpist. She won hearty applause with her interpretation of the Scherzino, especially written for her by Alberto Salvi. Among her other numbers were the Waltz in D Flat by J. Masino, a brilliant salon piece; Andante from Suite by L. M. Tedeschi; Tarentella, A. F. Pinto; "Gnomes," Hasselmans, and a Pinto arrangement of the harp solo from "Lucia" by Donizetti.

G. F. B.

### Rialto Orchestra Plays "Butterfly" Excerpt

The Riesenfeld Classical Jazz orchestration of "Limehouse Blues," by Philip Braham, again headed the music program at the Rialto, together with an excerpt from "Butterfly," by Puccini, both played by the orchestra, conducted by Willy Stahl and Emil Baum. Helen Sherman, soprano, sang the Polonaise from "Mignon" as a prelude to the feature. Alexander D. Richardson and S. Krumgold alternated at the organ. Owing to the length of the feature at the Rivoli, there were no surrounding numbers save Mortimer Wilson's "1849" Overture, played by the Rivoli Concert Orchestra, conducted alternately by Irvin Talbot and Emanuel Baer. A De Forest Phonofilm transcription of Hugo Riesenfeld's score for the feature has just been completed and supplanted the organ for the first two reels in two shows daily. Harold Ramsbottom and Frank Stewart Adams alternated at the organ.

### Antonio Pesci Books Recitals

Antonia Pesci, tenor, will open the season with a recital in New York on Oct. 3, to be followed later in the month by recitals in Newark and on Staten Island. His programs will be made up chiefly of American compositions. Although his name is Italian, Mr. Pesci is a native American. In addition to his concert engagements, Mr. Pesci will open a studio in New York as a teacher of singing.

### Oliver Stewart Gets Church Post

Oliver Stewart has been engaged as tenor soloist and precentor of the Disciples of Christ Church in New York for the month of August. Mr. Stewart will give a recital in Boston the week of Aug. 17, when he will be the guest of Walker Chamberlin, baritone. He will give a recital of John Prindle Scott's compositions in the latter's summer home in McDonough, N. Y., later in the month.

## Vera Curtis Leaves on Motor Trip After Many Summer Engagements



Vera Curtis, Soprano, on the Balcony of Her Apartment Overlooking Central Park

Vera Curtis, soprano, has been having an exceedingly active summer season, necessitating the postponement of her vacation until the middle of this month. Among her recent engagements have been an appearance in Ridgewood, N. J., and a recital at Newark College, near Wilmington, Del., recently founded by the Du Ponts. The last two Sundays, Miss Curtis was heard at the Steel Pier in Atlantic City and on both occasions the music hall was filled to capacity. Her programs included a scene from an opera, several songs and a duet with Henri Scott, bass; Fauré's "Crucifixion." Miss Curtis left New York this week for a motor trip to Cape Cod and planned to make several stops en route to visit friends and indulge in her favorite form of exercise, swimming. The first week in September will find her back in New York, preparing for what promises to be one of the most active seasons in her career.

### Musicians' Foundation Receive Bequest Under Naumberg Will

The Musicians' Foundation, Inc., is one of the beneficiaries under the will of the late Elkan Naumberg, which was filed for probate last week. The Foundation is one of the list of fourteen organizations which will receive \$1,000. Several other institutions will receive \$500. Mr. Naumberg was a well-known patron of music and was the donor of the \$100,000 bandstand in Central Park.

### Grace Kerns Spends Vacation in Virginia

After a busy season, singing sometimes as often as five times a week, Grace Kerns, soprano, is spending her vacation in Mountain Lake, Va. Among other activities, Miss Kerns favors golf and horseback riding.

### Mabel Garrison to Tour Far East

Mabel Garrison, coloratura soprano, has just contracted to sing in thirty or more concerts in Japan, China and in other parts of the Far East. Her tour of the Orient will begin next April.

Ethel Parks, coloratura soprano, is spending a vacation at Wolfeboro, N. H., preparing her programs for the coming season. She will give a New York recital at Aeolian Hall on Dec. 8.

# HIPOLITO LAZARO

Now Booking Tour of Concerts in United States from September, 1924, to May, 1925 (except December and January).  
251 WEST 92ND STREET, NEW YORK CITY

Selected by Giordano to create at La Scala, Milan, next December, the rôle of *Giannetto* in his new opera, "La Cena delle Beffe" (The Jest).



## COLUMBIA STUDENTS GIVE LISZT ORATORIO

"St. Elizabeth" Is Feature of Three Day Festival Under Walter Henry Hall

The three-day music festival of the Columbia University Summer Session culminated in the presentation of Liszt's "Legend of St. Elizabeth" on Aug. 6 by soloists and a chorus of 200 voices, trained and conducted by Walter Henry Hall, professor of church and choral music, accompanied by an orchestra of fifty. Marie Dimity sang the soprano rôle of Elizabeth in a manner appropriate to the oratorio character of the presentation. Alma Kitchell, who has a mellow contralto voice, portrayed the hard-hearted Landgravine Sophie. Norman Jolliffe, as the Landgrave Ludwig, revealed an eloquent baritone, and Stanley Baughman sang the rôles of Landgrave Herman and the Seneschal in a sonorous bass.

Despite the limited time for training his chorus, Professor Hall produced excellent effects in the ensemble parts. The brief interlude of a cappella singing near the end of the oratorio was especially effective.

The festival opened on Aug. 4 with an orchestral concert conducted by Professor Hall. The orchestra included members of the Philharmonic, assembled by F. Lorenz Smith, concertmaster. John Erskine, professor of English at Columbia, gave a brilliant interpretation of the Piano Concerto in A Minor by Schumann. Orchestral numbers included the Abert version of a Bach prelude, choral and fugue, the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream," the first movement from Schubert's Symphony in B Minor and the Prelude from "Meistersinger." Both the orchestral concert and "St. Elizabeth" were presented in the University Gymnasium.

At the recital of church music on Aug. 5 in the University Chapel a chorus of sixty selected voices was assisted by a quartet consisting of Ruth Mayes, soprano; Alma Kitchell, contralto; J. McKinley Rose, tenor, and Herbert Needes, baritone. The chorus appeared to best advantage in chorales sung a cappella. Of these there were a variety, ranging from two Bach chorales from the "Christmas Oratorio" to Professor Hall's own composition, "A Light Arises." The men's chorus sang effectively without accompaniment in "O Salutaris Hostia" by Gounod and "Lo, How a Rose" by Praetorius. A generous excerpt from the "Lauda Sion" by Mendelssohn was sung by the quartet and chorus, with a soprano solo by Miss Mayes. Mrs. Kitchell sang "O Rest in the Lord" by Mendelssohn.

Among the other numbers on the program were the Festgesang by Mendelssohn, the original from which the tune of "Hark, the Herald Angels Sing" is taken; "Burning Flame" and "Let Not Your Heart be Troubled" by Cecil Forsyth; "Fierce was the Wild Billow," a version by T. Tertius Noble of the ancient hymn of St. Anatolius, which was sung by request, and "They That Go Down to the Sea," by Professor Hall. The audience and choir united in singing "O God, Our Help in Ages Past."

J. S.

### Oscar Saenger Pupil Engaged to Teach in Syracuse University

Another pupil of Oscar Saenger has been engaged to fill an important university position. Birger Beausang will take up his duties as teacher of voice in Syracuse University this fall. After studying with Mr. Saenger in Chicago, Mr. Beausang continued his studies an entire season in New York to get into closer touch with the master and to study his method of teaching. He studied singing and was a member of Mr. Saenger's repertoire-interpretation, teachers' and opera classes. Mr. Beausang has a beautiful baritone voice, and in addition to teaching, will give a number of concerts next season.

### Composers and Copyright Law

In Thomas Vincent Cator's article in MUSICAL AMERICA for July 26, urging a revision of the copyright law for better protection of the composer, the statement was made that "the copyright law" should state clearly that if any piece

of music has two measures of melody exactly like another piece and that if such melodic similarity appears in the opening phrase of any section, it is an infringement." Mr. Cator had intended the sentence should read "if any piece of music has two to four measures," but the words "to four" were inadvertently omitted. By "two to four measures," Mr. Cator meant two long or four short measures.

### STEPANOFF PUPIL PLAYS

#### Mary Frances Ryan Gives Program for Dunning Teachers

Varette ter Stepanoff presented her pupil, Mary Frances Ryan, in an attractive recital in her Riverside Drive studio on the evening of Aug. 8. Although Miss Ryan is only fifteen years old, she disclosed talent of high order and a well developed technical equipment. Her program consisted of three groups and included Beethoven's Sonata, Op. 27, No. 2; three numbers by Chopin, including the Polonaise, Op. 40, No. 1; "Papillons," by Ole Olsen; Waltz, Op. 34, No. 1, by Moszkowski, and a solo arrangement of Liszt's Hungarian Fantasia. Miss Ryan not only plays exceedingly well for one of her years, but infuses her work with a feeling of sincerity and musicianship that at once places her in the list of mature pianists. She has plenty of temperament and commands a singing tone which is capable of a wide range of color. Nor was power lacking in the Polonaise and in the Liszt work, both of which she delivered brilliantly. The "Papillons" was delightful for the nuance and lightness of touch and she played the Moszkowski Waltz with a well-defined rhythmical sense.

The program was given complimentary to students of Carre Louise Dunning's normal class, which is in session this month. Miss Ryan is the daughter of Virginia Ryan, exponent of the Dunning System of Improved Piano Study for Beginners, and studied with her mother until two seasons ago. The pianist was greeted with cordial applause and played several encores at the close of the program.

H. C.

## PASSED AWAY

### Camille Zeckwer

SOUTHAMPTON, L. I., Aug. 10.—Camille Zeckwer, composer and teacher, died here in hospital on Aug. 7, following a mastoid operation. Mr. Zeckwer was born in Philadelphia, June 26, 1875, and was educated at the Philadelphia Musical Academy under his father and other teachers, graduating in 1893. He spent the following two years in New York under Dvorak and went later to Philip Scharwenka and Florian Zajic in Berlin, taking violin with the latter.

As one of many competitors Mr. Zeckwer received a prize of \$1,000 in 1922, from the North Shore Musical Festival Committee for his symphonic poem, "Jade Butterflies." He conducted the work when it was played by the Chicago Symphony at the festival. Compositions by Mr. Zeckwer have appeared on the programs of the Philadelphia Orchestra and the Boston Symphony. He also won a prize offered by the Mendelssohn Club of Cleveland for a choral setting with four-hand accompaniment of Richard Watson Gilder's poem, "Dawn." He was also the composer of an opera, "Jane and Janetta," another symphonic poem, "Sohrab and Rustum," "A Swedish Fantasy" and "Serenade Melancholique."

Mr. Zeckwer's father, Richard Zeckwer, with whom he had his first music studies, was a well-known Philadelphia musician, a pupil of Moscheles and Papperitz in Leipzig. Camille Zeckwer was, for a number of years, president of the Zeckwer-Hahn Philadelphia Musical Academy. He is survived by his wife and one son, Adrian, with whom he was spending the summer at East Quogue, L. I., when taken ill.

### Eugen Hildach

BERLIN, Aug. 2.—Eugen Hildach, composer and concert baritone, died in a sanitarium at Zehlendorf, on July 28, after a long illness. Mr. Hildach was born at Wittenberge-on-the-Elbe, Nov. 20, 1849. He was educated originally as an architect, but at the age of twenty-four his fine baritone voice was discov-

## MASTER INSTITUTE GIVES SUMMER MUSIC COURSES

Lecture Series Planned as Feature of Fall Session—Vacations Scatter Faculty Members

The Master Institute of United Arts is holding a summer session of ten weeks in all branches of music. The summer faculty includes such well-known artists of the regular faculty as Max Dittler, Ethel Prince Thompson, William Coad, Herman Rosen, Edward Young and Percy Such. The summer session will continue well into September, allowing only a short interval between the beginning of the regular winter session on Oct. 1. Among the activities of the summer has been the building up of a strong chamber music organization which is expected to give student programs next season.

For the coming season the Master Institute has planned an unusual list of lectures to be given by Maurice Lichtmann, Deems Taylor, Gilbert Gabriel, William Reddick, Josiah Zuro, Claude Bragdon, Alfred C. Bossom, George Grebenstchikoff, Rockwell Kent, Robert Milton, Louis L. Horch, Dhan Gopal Mukerji, Ossip Dynow, A. Merrit, Ivan Narodny and Frances R. Grant.

Many inquiries are being received in regard to the scholarships to be awarded in September, which include, in addition to the regular scholarships in each department, several new awards. Applications for these must be made by Sept. 15, in writing.

Faculty members are spending their vacations in widely separated places. Louis L. Horch, president, and Mrs. Horch are on Lake Champlain. Maurice Lichtmann, vice-president, Mrs. Lichtmann and Esther J. Lichtmann are in the Adirondacks, where Frances R. Grant, executive director, will join them after a trip to New Mexico. Several members are continuing their activities. Karl Krauter is again in the Berkshire Quartet in Pittsfield, Mass. William Coad, violinist, and Mrs. Coad will be heard in recital in northern New York and New Jersey. Among faculty mem-

bers going abroad are Alfred C. Bossom, architect, who will go to England; Chester Leich, who will paint in Venice, and Gilbert Gabriel, who will visit the Alps. Nicola A. Montani is now at French Lick Springs, and Robert Laurent, who won the Logan prize for sculpture, is in Maine. Albert Jaegers is executing some important commissions in his summer studio in northern New York. Sviatoslave Roerich is doing research work in India for his coming lectures on Oriental art at the Institute.

## PANTOMIMES ENTERTAIN

### Mme. Alberti's Productions Seen at Cherry Lane Playhouse

Inspired by music of the masters, Mme. Alberti's company danced gracefully through three pantomimes in the Cherry Lane Playhouse Aug. 9, 10 and 11. After an engagement of three weeks at the Zoo Opera in Cincinnati, the company will return to New York. Music for the pantomimes was selected and arranged by Horace Johnson and played by Marcella Geon, pianist.

In the first number "Strolling Player," with Jacques Carter and Patricia Pendleton in the leading rôles, Mr. Johnson made effective use of the "Moonlight" Sonata by Beethoven, "In the Hall of the Mountain King" by Grieg, the Andante Cantabile by Tchaikovsky, "Pirouette" by Finck and "Pierrot" by Henry Hadley. The second was an arrangement of Shakespeare's "Midsummer Night's Dream," with Thalia Zanou as Puck, Mr. Cartier as Oberon and Miss Pendleton as Titania. "Fairy Dance" and "Puck" by Grieg and the "Funeral March of the Marionette" by Gounod were used in the first part and dances from "Henry VIII" in the rustic comedy scenes. Dorrance Hubbell appeared as Bottom and Pyramus.

"Querida del Toreador" was a colorful bit from Spain with dances set to "España" by Chabrier and "Sérénade Español" by Glazounoff. Miss Zanou, Mr. Cartier and Katherine Traub appeared as the dancer, the toreador and the Gipsy. Other pantomimists were Frank Verigun, T. Brewster Board, Dorrance Hubbell, Jessie Cameron, Lois Haupt and Edith Manning.

J. S.

the daughter of the late Abraham Shuman, a prominent Boston merchant. She was prominent in musical circles and always interested in philanthropic movements in the promotion of music and art. Besides her husband, Mrs. Steinert is survived by two sons, one of whom, Albert L., is already prominent in the ranks of ultra-modern composers of the younger generation. He has been studying in Paris and was due to arrive in this country today.

W. J. PARKER.

### Alberto Himan

Alberto Himan, pianist and composer, died at his home in New York on July 28. Mr. Himan was born in New York in 1853. At the age of eighteen he was engaged as professor of harmony at the College of Santa Barbara, Cal., holding the position for three years. He then traveled as accompanist for August Wilhelmj. He later settled in New York, where he engaged in the music-publishing business, composing a number of pieces that attained wide popularity, among these being "Spider Dance" and "Mimosa." He also wrote several text books on music.

### Rev. John Davis

ANDERSON, S. C., Aug. 9.—Rev. John Davis, husband of Tully Davis, president of the Davis Studios of Hannibal, Mo., died here suddenly of pneumonia on July 30. Mrs. Davis toured with Remenyi as soprano soloist, and their daughter, Eleanor Davis, is known as a soprano and composer. Mr. Davis was also a relative of the composer Lily Strickland, and of the late Reed Miller, concert and oratorio tenor.

### Erwin Z. Smith

BOSTON, Aug. 9.—Erwin Z. Smith, for many years a teacher of singing in this city, died here recently. Mr. Smith was born in Boston seventy-five years ago and in his earlier days was a member of the choir of the Park Street Church and also well known as a concert singer.

W. J. PARKER.

### Henry William Branscombe

PICTON, ONTARIO, Aug. 9.—Henry William Branscombe, father of Gena Branscombe, composer, died here on Aug. 5.

### Mrs. Alexander Steinert

BOSTON, Aug. 9.—Bessie Shuman Steinert, wife of Alexander Steinert, treasurer of M. Steinert & Sons, the well-known New England piano house, died early yesterday morning at her summer home at Beverly Cove, Mass. She had been in ill health for some weeks and her death was not unexpected. Mrs. Steinert was born in Roxbury and was



# Form: The Despair of the Iconoclast

Ethel Leginska, Pianist and Composer, Defends Modern Writers Who Seek to Express a Musical Idea in an Individual Manner, But Declares Technic Cannot Be Ignored—Pays Tribute to Three Musicians Whose Criticisms Have Been Helpful



WHAT constitutes "modern" music? The critics of the modern school maintain that it is characterized by lack of form, that whatever ideas it seeks to express are presented in a hodge-podge manner, without regard to any specific method of expression. Ethel Leginska, who is a brilliant exponent of the modern school, both as composer and pianist, maintains that form is as important in the modern mode of writing as in the classic school, and declares that it is ridiculous to suppose that modern writers would attempt the impossible by seeking to express a musical idea without regard for form. The fact that the critic does not have the same sense of form as the composer does not discredit the presence of form any more than the recantation of Galileo changed the shape of the earth from a sphere to a flat surface, she says.

"We are living in a period that demands an idiom of its own," says Miss Leginska, "and it is absurd to suppose that the modern composer seeks to do away with form simply because he cannot express his ideas in the manner of fifty or a hundred years ago. He may be something of an iconoclast and seek to break some of the idols which convention and tradition have reared; he may attempt to give his message in a new way, but none knows better than he that it is impossible to express a musical idea without form. It may not be understood, but it exists nevertheless."

"It was my study of composition with Ernest Bloch that gave me a keen appreciation of form and a new comprehension of the oneness of the arts. He is not content to study music alone, but he has made an exhaustive study of literature, architecture and history in his desire to make his work more inclusive. I believe that Mr. Bloch stands at the head of the list of composers of the present day, and I count my study with him one of the most fortunate and profitable experiences in my career."

This quality of appreciation and loyalty is one of the most outstanding characteristics in Miss Leginska. She recognizes the fact that no man, or artist, lives to himself alone, and is grateful for many kindnesses and the helpful inspiration of others who have encouraged her along the way.

## The Danger Signal

"While I feel that I owe much to Mr. Bloch for his guidance in my composition work, I should not like to forget two others whose inspiration and advice have been of the utmost value at crucial points. There came a time several years ago when composition seemed to absorb all my time and interest. I was so tired of playing in public night after night, traveling at all times and hours, that I was on the point of becoming blasé and didn't care much if I ever played again. Fortunately for me, about that



Ethel Leginska and Two Musicians Who Have Influenced Her Artistic Career—At the Left, Miss Leginska Is Shown with Eugene Goossens, Rehearsing One of Her Compositions for a London Hearing, and at the Right, with Walter Morse Rummel, American Pianist, at His Home in Europe

time I met Walter Morse Rummel, an American pianist, whose tremendous enthusiasm for his music revealed to me a new aspect in my own work and gave me inspiration and a desire to play again.

"Mr. Rummel has lived abroad for several years and is regarded in Europe as a performer of the first rank. Last season he gave eighty recitals, and I am sure he will meet with a hearty reception when he returns to America for a tour next season. I have never known anyone to find so great a joy in his playing as he. He is not bothered about what his audiences think or how they may receive his playing. It is the music itself that interests him and it is his keen delight in playing that makes such an appeal to his audiences. I visited him and his mother often when I was in Europe, and I discovered that he has kept his art fresh by a continual study of the arts, particularly literature. He is an incessant reader and a great admirer of William Blake."

"Another artist whose criticisms and encouragement have had their part in shaping the course of my career is Eugene Goossens, the brilliant English conductor, who was heard in America last fall. He has been most helpful in his criticisms of my compositions for orchestra and has given several of my works their first hearing in London."

## The Master Key

Through her excursions into other fields, Miss Leginska has discovered for herself new beauties in the works of the masters. She believes that one's understanding of art, literature and life is the key that unlocks the door to a larger appreciation of music and brings a greater understanding of modern works. Without an opportunity to study the various phases of art, Miss Leginska declares she would now be a discontented musician, lacking the understanding and sympathy which she now feels for both the classic and modern schools.

That she did not lose her hold on the popular imagination through a three

years' retirement from the concert stage was demonstrated by the enthusiasm with which she was received in the many cities in which she appeared last winter. She was heard as soloist with the New York Symphony, the Boston Symphony and the St. Louis Symphony, and also visited the Pacific Coast, where her appearances were listed among the more important events of the season.

Miss Leginska sailed for Europe about the middle of March, and has since been heard in a series of important engage-

ments, both as conductor and pianist. In her first London recital in Queen's Hall recently, her performances of several of her own compositions and other works of the modern school vied in popularity with her reading of Liszt's Sonata in B Minor, which roused her audience to storms of applause. She will continue her activities abroad until the first of the year, when she will return to this country for another extensive tour under the management of Haensel and Jones.

HAL CRAIN.

## MUSICAL SORORITY SEEKS ENDOWMENT

### Mu Phi Epsilon Begins Campaign for \$50,000—Plans Clubhouse in New York

By Mabel McDonough Furney

DETROIT, Aug. 9.—Officers of Mu Phi Epsilon, national honorary musical sorority, are laying plans to raise a \$50,000 endowment fund and to erect a clubhouse for members studying in New York. These two projects were authorized at the eighteenth annual convention held in Christmas Lake, Minn. The scholarship fund inaugurated a few years ago will be continued. The sorority voted to use its influence in every way possible to discourage the evil of smoking and drinking among college and conservatory women throughout the country. Prizes for original compositions have

been awarded to the following Chicago members: Marian Roberts, who submitted "Filigree"; Marian Coryell, "Wind in the Corn," and Katherine Gorin, "Presage." Honorable mention was given Ruth Anderson of Evanston for her "Enchantment" and Miss Gorin for her Rhapsodie.

The object of the sorority, which has an active roll of forty-two chapters and fifteen alumnae clubs in schools and conservatories maintaining proper standards, is to advance the cause of music. Active membership is limited to students or teachers of music. A rigid course of study in all branches has been outlined.

Officers of the sorority are Persis Heaton of Indianola, Iowa, president; Edna Werdehoff of Toledo, Ohio, vice-president; Lucille Eilers of Cincinnati, secretary; Mary Whitson of Gainesville, Ga., treasurer; Marguerite B. Hicks of Detroit, historian; Mrs. Gail Martin Haake of Evanston, Ill., medical advisor, and Doris D. Benson of Winnetka, Ill., alumnae officer.

**MEHLIN**  
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos  
Manufactured by

PAUL G. MEHLIN & SONS  
Warerooms, 509 Fifth Ave. New York  
Send for illustrated Art Catalogue



**Bush & Lane**

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.  
Bush & Lane Piano Co., Holland, Mich.

Grands  
of superior  
tone quality.

**Cecilian**  
Players with  
all-metal action.

**KURTZMANN PIANOS**

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE  
C. KURTZMANN & CO., Makers 526-536 NIAGARA STREET  
BUFFALO, N. Y.

**WEAVER PIANOS**

An Artistic Triumph  
WEAVER PIANO COMPANY York, Pa.